

MANUAL OF INSTRUCTION

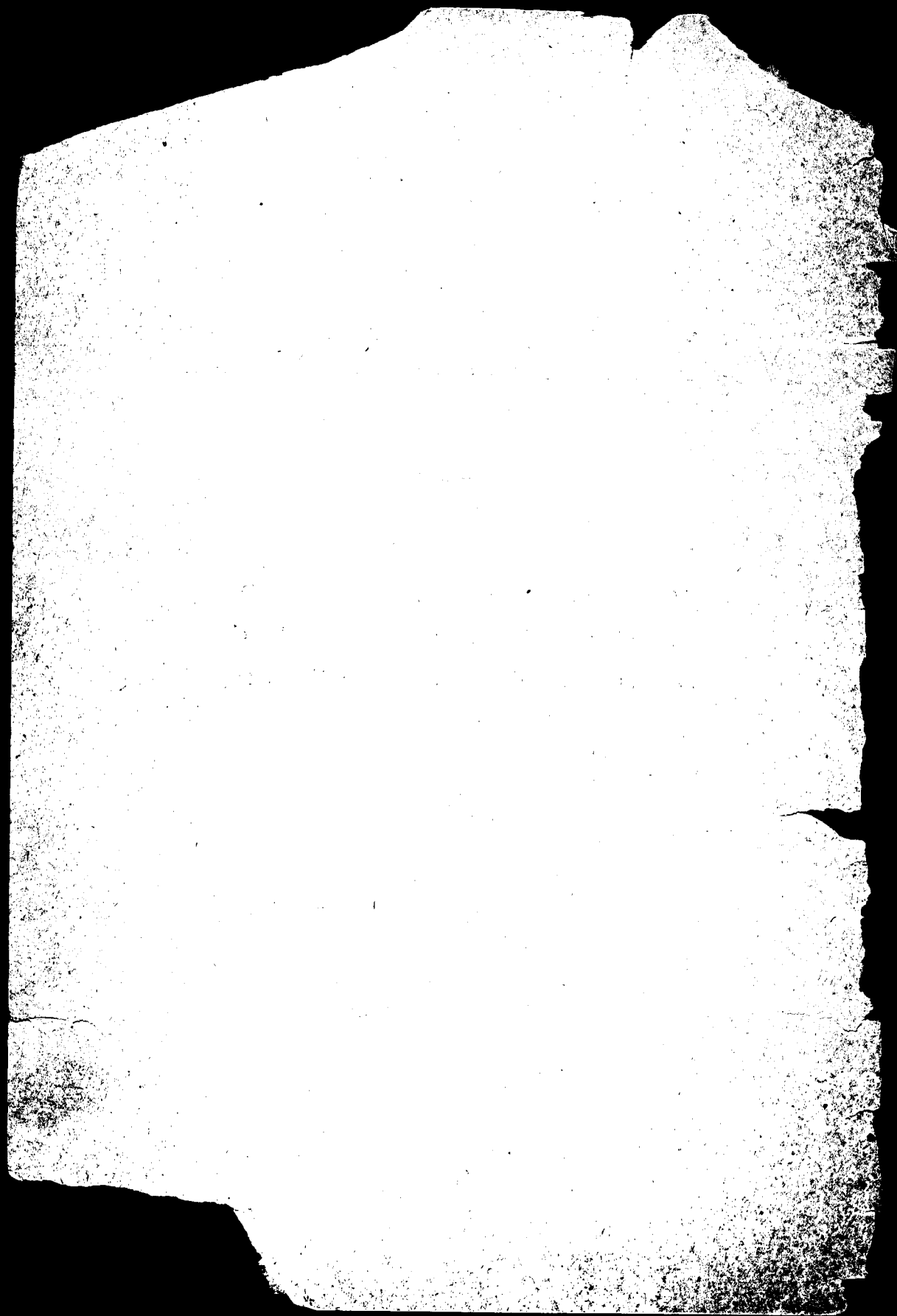


TO BE STUDIED AND FOLLOWED
BY OUR AGENTS ✥ ✥ ✥ ✥
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✥ UNDERWOOD & UNDERWOOD

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MANUAL
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INSTRUCTION
FROM
Underwood & Underwood

NEW YORK, LONDON,
TORONTO—CANADA, OTTAWA—KANSAS.



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INTRODUCTION.

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May 12, 1900

Since issuing in 1887 the first Instruction Book for Stereoscopic Photograph Canvassers, we have several times revised this work. While our original book was based upon true principles, and contained the instructions in detail necessary to the successful selling of our goods, it has been and is our ambition and constant study to improve our methods and to perfect this key to success for our agents. We now present this edition as more complete and nearer perfection than any of the preceding ones. Carefully preserve this book, as we shall refer you to sections here and there from time to time in our correspondence.

IMPORTANT NOTICE.

If you do the best work in this business, you must keep "up to date" with our developments, by carefully *studying* all of our new printed matter on the stereoscope and stereoscopic photographs published from time to time.

STUDY THE FOLLOWING.

Our book on "The Stereoscope and Stereoscopic Photographs," by Dr. Oliver Wendell Holmes.

The Introduction to our new "Traveling in the Holy Land" set, by J. L. Hurlbut, D.D.

The "Tour in the Holy Land" set of stereographs in connection with our new Patent Map system. (See our special pamphlet on the map system.)

Our Letters of Indorsement from Prominent Educators. No other stereographs have ever received such strong indorsement from men of national reputation. *Study* these letters for *ideas* and forms of expressing them, and then use the Educator's *name* with them.

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Underwood & Underwood's

Practical Instructions on View Canvassing

SECTION I. KNOWING HOW.—You have been appointed one of our agents, and we take it for granted that you *intend to succeed*. This is right, but you must also *know how*. Our system of canvassing is **MOST COMPLETE** and efficient, not based on theory, but on *personal experience*, and we therefore feel able to instruct you if you will permit us. Will you do this? If so, and you will **PRACTICE** what you learn, we unhesitatingly promise you success. Otherwise success is *very doubtful*. It is *not a matter of luck*. Success in any calling is the fruit of intelligent preparation. If, because you sold one article successfully, you think you can *without preparation* sell another, you are illogical and presumptuous; and even if you could sell some stereoscopic photographs *without*, you can sell from five to twenty times more *after* mastering instructions. We have had agents who began by taking only three or four orders per day, who, after thoroughly *studying* and *practicing* the points in this Manual, until acquainted with every detail, have averaged from fifteen to thirty orders per day, and with no greater effort. Writing for hundreds of agents, not **ALL** we say can possibly fit each particular case equally well. Rest assured, however, we shall never lay down a **PRINCIPLE** that does not apply to you fully.

WHAT "KNOWING HOW" MEANS.—There are two distinct ends which you should have in mind in preparing yourself for this work.

First, a thorough and positive understanding of the subject of the stereoscope and stereoscopic photographs.

Second, the way to reach people and impress them with the value of what you have to sell. To do the latter it is necessary:

First, to work up the best case for your goods.

Second, to find the most effective way of presenting this case.

Consequently, as one of the best possible means of giving you an insight into the value, possibilities, and use of stereoscopic photographs, we have re-published in a separate book some articles written for the *Atlantic Monthly* by Oliver Wendell Holmes. And for the purpose of giving you the most help possible in regard to the best way to reach people and to present your goods (as well as many suggestions as to the value of views) we have carefully prepared this Manual of Instruction.

And this year every agent should possess and study carefully our new book, "Traveling in the Holy Land, Through the Stereoscope," by Jesse L. Hurlbut, D.D., which accompanies our new tour of 100 stereographs of Palestine. The attitude which Dr. Hurlbut takes to stereoscopic photographs in this book is of great importance to the work of education in general, and especially of immediate importance to all our men in their work. In a word, Dr. Hurlbut holds that the representations of places and objects furnished in the stereoscope are not only life-size—as large as the places or objects would appear on the spot—but that these representations serve, when used aright, as the very places and objects themselves, in their power to teach and affect us. In this book, therefore, Dr. Hurlbut treats the stereographs as actual places.

This is the attitude which every agent should come to have toward stereoscopic photographs, not an attitude assumed just for the purpose of selling more, but an attitude conscientiously arrived at after seeing good reasons for it.

Dr. Hurlbut gives some of the reasons for his position in the Introduction to his book. This Introduction should be carried by every agent, read and pondered over a great deal. **Its conclusions apply to our stereographs of all countries, not Palestine alone.**

He who thinks he knows all that it is necessary for him to know about stereoscopic photographs and the way to sell them without studying this Manual, the "Holmes" book, and Hurlbut's Introduction and book might as well stop at once. There are such possibilities along these lines that it is positively foolish for a man to think that he fully understands the first in all its bearings, or that he will ever reach perfection in the second.

Many agents have been seriously crippled in all their work with stereoscopic photographs because they did not get into the right relations with the subject at the start. Let us consider some of the mistakes men are liable to make:

Stereoscopic photographs are especially striking and attractive at the first glance, and can be, to a degree, quickly and easily appreciated by any one. Consequently agents have found that, because of these qualities alone, stereoscopic views can be sold more easily and extensively than any other article. Therefore many agents have never found it necessary *to make an effort to see* whether there are higher considerations which can be made use of in selling stereoscopic views. This has been a great mistake. These men have depended upon the weaker, less important considerations, the striking, amusing, entertaining qualities, etc., to lead people to buy. The most important considerations have, in general, not been made use of. The result is that, although the sales have been enormous, still the possibilities of the sale of stereoscopic views have never yet begun to be realized. This must continue to be the case while most agents and people do not appreciate their higher value, nor even know how to use them to get the most from them.

But worse still, as a result of this lack of knowledge, many agents have come to feel, part of the time at least, that they could not obtain the largest results in selling stereoscopic views if they should rely principally upon their real merits. They take it for granted, without careful investigation, that there is no such value to be obtained from the intelligent use of stereoscopic views as would, if conscientiously stated, lead the great majority of people not only to buy the largest number of stereographs, but to see that they are really worth more to people than their cost. Thus, some agents unconsciously, and others knowingly, get to that position where they feel that to obtain the largest results, they must direct their best thought and effort toward gaining more perfect methods and greater skill for (what looks to them from their standpoint like) "pulling" people. *This is needless, foolish, wrong.* It all comes from not getting at the facts and real merits of the question at the start. No agent need to go along half believing that stereoscopic views are not worth their cost to most people. There is such value in stereoscopic views that they could be sold on their merits even if they did not possess the added advantages of being striking, attractive, "marvels of realism," etc. Any agent who will take the trouble to study the question, can be convinced of this fact.

And until an agent has studied the question he is weak and will simply be whiffed about by the notions of the people he meets—enthusiastic as to the value of his goods after meeting a person who happens to appreciate them, cast down with doubts as to their value after meeting a person who does not happen to appreciate them. But when an agent has thoroughly, thoughtfully, studied Dr Holmes' articles, Dr. Hurlbut's Introduction and book, and this Manual, and, what is equally important, when he has by proper study of his outfit found out for himself a part, at least, of what Dr. Holmes and Dr. Hurlbut found in stereoscopic views then he will be in a position to *move things*. Then he will see that, though people are enthusiastic in regard to stereoscopic views, still they are, as a general rule, not only uninformed as to the proper use and higher value of stereoscopic views, but that much of what they think they know about them is false. Then he will be able to take unfounded objections at their true worth and correct them. Then he will be able to talk intelligently always; to present his goods in a way that will appeal to the judgment of the people he meets. Then he will see that the largest results can be obtained by directing his best thought and effort toward giving people the correct ideas as to the value and use of stereoscopic views. Thus only can he do justice to himself, our stereoscopic photographs, and the people.

2. HOW TO MASTER THESE INSTRUCTIONS.—As soon as you can, after receiving outfit, read them over *carefully* down to Section 64. Mark with pencil on the margin the paragraphs that strike you particularly—especially those which present *ideas wholly new* to you; and these paragraphs ponder again. This is all that you should *ever attempt at one sitting*. Next, for some successive sittings, give yourself, heart and soul, to studying and practicing suggestions down to Section 7. Then *study* Sec-

tions 7 to 27 inclusive, until you are sure you *understand them*, and can *apply* their principles practically. Read the rest again, study it carefully, and then begin work. CONSULT THESE INSTRUCTIONS DAILY THEREAFTER, for some time.

3. THE FIRST STEP.—Immediately on receiving your outfit, begin to PREPARE YOURSELF for your work. Many agents fail right here at the very start. They might better go to breaking stones on the highway than take a view agency and neglect to *prepare themselves* for canvassing.

4. YOU MAY BE SURPRISED if we insist that you do not more than *half appreciate the stereographs in your outfit*. Yet the chances are twenty to one that such is the case. And this is no reflection upon either your intelligence or your good taste. It is simply another way of saying that you have not yet *thoroughly studied* your views, and the subject of stereoscopic views in general. *You must be interested yourself or you can not interest others, and the first thing for you to do to become interested, as well as to get an intelligent enthusiasm, is to KNOW the stereographs in your outfit THOROUGHLY.*

5. STUDYING OUTFIT.—Learn the titles on the first six of your stereoscopic photographs so perfectly that you can name any one of them (articulating every syllable) the instant you see any part of the picture. Then commit the titles of the next six sample stereographs in the same manner. Place the twelve stereographs, which you have learned, together, and review them to be sure that you can name the titles of the twelve *rapidly* in succession. Then learn the titles of another six, place them with the twelve already committed to memory, and review as before. Continue this process until you have mastered the titles of the entire thirty-six stereographs. By close application you will be surprised at the very short time required to accomplish this. Having learned the titles, proceed to *study* each view *through* the stereoscope. Take note of every detail which you think will be of interest to those you are going to canvass. In short, become *perfectly familiar* with each stereograph, not that you will mention every detail when canvassing, but you will find use for one point of interest here and another there. Often it is some of the little seemingly unimportant details that will make the customer most appreciate the reality when looking through the glass.

6. PRACTICING TO MAKE PERFECT.—*Begin practicing at home.* Canvass some member of your household, or some friend, exactly as if to sell him a 'scope. This will show you on what points you require to rub up. *Rub up*, and canvass him again. Don't make a jest of this *trial-work*. Go at it in earnest, for it is very important to you. You will find yourself clumsy at first in handling the stereographs while showing them through the stereoscope, but the awkwardness will disappear with this preliminary practice. Nothing will contribute more to your success, if you are inexperienced, than just this *self-training*. This done, a little actual canvassing will enable you to give your whole thoughts to the MATTER of your de-

scription; your manner will thus become less affected, more natural, and therefore more effective.

7. YOUR ORDER-BOOK.—Let your order-book be a neat blank book, four or five inches long by three inches wide. A book which opens at the end is preferable. If convenient, you can purchase a leather cover, arranged for fillers, and buy half a dozen or more of the fillers.

8. GET AWAY FROM HOME.—Do not for a moment imagine that you can do as large a business among your friends and acquaintances as you can among strangers. Home ties are sure to take a part of your time and thought. Away from home you will have nothing to keep you from throwing your whole energies into the business. A friend or an acquaintance can put you off with almost any excuse. An indefinite promise of an order from an acquaintance at some future time means nothing. You can talk far more effectively to a stranger, showing up the real merits of the goods, and can press for an order *at once*, for he realizes there will be no opportunity to order again.

9. LOCATING.—Upon your arrival in the town assigned you, promptly arrange for good board in a hotel or boarding place situated centrally or as conveniently as possible, in your territory. Usually a first-class boarding-house is preferable to a hotel, for it is cheaper, more homelike, and gives better accommodations. If you arrive in the night, go to a hotel, and find your boarding place in the morning. This will not take more than two or three hours, and often you can be located in an hour after your arrival, in a good boarding-house at \$3 to \$5 per week. If it seems advisable to board at a hotel, take the proprietor or clerk aside, tell him how long you expect to remain, and get his lowest weekly rates. Hotels in towns of not over 15,000, with transient rates of \$2 per day, will usually make you a weekly rate of \$5, and sometimes less. If you are asked more and give the landlord to understand that \$5 is your limit, he almost invariably comes to it. When located, *immediately* begin canvassing. Do not take time to look over your territory before you commence work, for that can be done in the evening after working hours. When a man writes us that he arrived in a town at eleven o'clock a. m., got his dinner, secured board, and took several orders before night, we know that he will prove a money-maker in this work.

If a man is following the regular house-to-house canvass in town or city territory, 2,500 to 3,000 population will occupy one average successful man a month. The same population in country territory will require about six weeks, yet the average amount of business done per day is fully as great in the country as in town.

But if a man will make a thorough study of the stereoscope and stereoscopic photographs and come to appreciate their great usefulness—especially in sets, on each country—then he can work for an almost indefinite period in the same territory. The more a person studies the question, the more firmly convinced he becomes of the permanent value

of stereographs. And an agent who does study the question finds that if he can not convince his customer on the first visit, he can do so on some succeeding one. People are bound to buy when they appreciate what the views may be to them. Then, too, they become steady customers. Some agents say they can settle permanently in territory, as an insurance man does.

10. DATE YOUR ORDER-BOOK at the head of your orders every day. It will enable you, when delivering, to tell just the time your order is due.

11. GENERALLY BEGIN canvassing in the better part of a town, either in a good business section or among the better class of residences. Usually it is easier to break the ice and get a start by canvassing the business men. When once started, our "block system" is the BEST we know of. If the blocks are about the average length, canvass along one side of the street for four blocks, turn the corner and work back, canvassing the other three sides of each of these blocks, then take the next four blocks lying along by the side of the first four and treat them in like manner, and so on until the town is thoroughly canvassed. By working in this way you continually find people who have heard favorably of your goods from their neighbors who live on the first side of each block worked, and these kind words are *sure* to help you. [Read Section 42.] It is hard to work upward from below, so don't attempt it. When properly shown, *all classes* will appreciate our stereoscopic photographs. However, *commence* with the "well-to-do-people" for the sake of their influence.

12. COUNTRY WORK.—Until the last few years prosperous country territory was not fully appreciated, and hence much of this very richest field for our agents was left uncanvassed. It has the one disadvantage of greater distance between the houses, but the extraordinary success of our men in country districts since that time has proved that the advantages more than offset that. Fewer agents of all sorts visit the farmers, and less scopes and views are found in the country districts. The farmers are easily approached, and, where moderately prosperous, an order can be secured at almost every house.

The agent usually makes his canvass on foot, although some use a horse or a bicycle. There is little expense connected with country canvassing. Stay over night at the farmhouse where night finds you, and let the same rule apply at dinner-time. The farmers will be glad to entertain you, and at a trifling cost. Where you stop for supper, lodging, and breakfast, you can tell the good man of the house that you are canvassing the township, but as it is late and you are tired, that you prefer to wait until morning to show him your samples. By so doing, you will canvass him the same as any other person and secure his order while he is looking at the views and enthused with them, instead of doing it in the evening and having him postpone his decision until morning, when his interest may have waned to a greater or less degree. However, use your best judgment about

waiting until morning. An agent who has thoroughly studied the subject of stereoscopic photographs *can* present a case for our stereoscopic photographs that will only increase the interest of this prospective customer the more carefully he considers their value to him. It all depends on your knowledge of the subject and ability to present it properly.

It is an excellent plan for several agents to work in the same county, each taking a separate township to prevent conflicting in territory, and also to enable each to secure his orders in one section. Such a company of agents should have a central meeting place where they shall come together every Saturday night to report and talk over their work and experiences of the week. The fellowship is pleasant, encouraging, and stimulates competitive effort, which greatly increases each agent's earnings. This plan has been proved to be a wonderful help. (See also Section 92.)

THE GENERAL CANVASS.

13. CANVASSING includes three progressive steps, viz.:

FIRST—GAINING A HEARING.

SECOND—CREATING DESIRE.

THIRD—TAKING THE ORDER.

14. TO GAIN A HEARING IN BUSINESS TERRITORY.—Enter business place as a business man, who is there for *business*. See the proprietor, foreman, or head man of the place usually first. You can nearly always tell who is the proper man to begin on the instant you enter a shop, store, office, or factory. Say: "How do you do? I am representing Underwood & Underwood, and would like to show a few samples of their goods if you will spare *just a minute*. They are *very fine*." At the same time place your sample-box on a table or chair or in any convenient place, and get your 'scope together as quickly as possible, placing a view in the 'scope and begin to show your prospective customer the views through the glass. The business man may say: "Oh, I'm busy; no use for me to look at that; I wouldn't buy anything." You simply remark, "Well, I would like to show you a few of these, and you can spare *just a minute* to look at something *exceptionally fine*; they are *very different* from most goods of this kind which have been before the people." He may add: "Oh, I've seen those things, and I don't want any." Then, if you have been taking orders in the immediate vicinity, take out your order-book and say in a sharp, quick energetic way, but pleasantly: "*Here!!* I want to *show* you something. I want to show you what people right around you think of these goods. I have been working a few blocks above here and you can see what *they think* of them by the way they have ordered. Here is Mr. Joseph Kutner, Mr. Thos. Brown, and Mr. A. B. Kutner. Those are all, you see, from the same place. Dr. Boardman, Colonel Thompson, and Mr. Chandler. Then coming down nearer to you, Mr. Wise, Professor Draper, Father Ducey, etc. That shows you what the people right around you think. Now, I want to show you a *few* of them anyway; it won't cost you *anything* to look at them." In fact, be so persistent and yet such a

gentleman that they can neither get rid of you nor get out of patience, and so finally consent to look at what you have. Thus you will have *gained a hearing* in business territory. Of course, in the majority of places you will not have this difficulty, but you do not want to miss showing to any one, if possible, as the very ones who object the most to looking, or tell you they can not buy anyway, are the ones who will patronize you the quickest and most liberally when you do gain their attention. That is a fact known to every *experienced* agent. (You will understand that the names given are supplied simply for the sake of illustration, and that you are to use the names that you happen to have in your book, those taken just before you call on your business man.) If you are just beginning the work in a neighborhood and so have no names to refer to, you can say: "Everyone tells us that we have achieved *remarkable* results with our stereoscopic improvements so that the effects are truly *wonderful*. I would like to have you see *two or three* of the subjects, at least, which will take only a minute." Remember not to stop when you have shown the three views, and he will not ask you to.

15. IN RESIDENT TERRITORY.—Ring the bell, or knock on the door as though you were there for business. By this we mean, do not ring or knock timidly. If you do, the lady of the house will probably say to her servant-girl, or to her little daughter: "Mary, I think I heard somebody at the door; I wish you would go and see." Thus you will fail to get your prospective customer to the door. But if you ring or knock as though you were there for a *purpose*, instead of calling on the servant she will get up and *go to the door herself*, as she feels that some one is there that wants something. After you have rung the bell, or knocked, *take a step or two back*, and wait until the lady comes to the door. To create a *favorable first impression* is of great consequence. Meet the person with a pleasant smile, and in a gentlemanly, businesslike manner. Tip your hat, and say "How do you do? I'm representing Underwood & Underwood, and would like to show you a few of their samples for *just a minute*. They are very beautiful." At the same time *step toward the door* as though you fully expected to enter, and, unconsciously or intuitively, without knowing how or why she does it, your average customer will step back and throw open the door, and by her actions invite you in, or she may invite you in so many words. A few moments' time being granted, get your stereoscope together in a *second*, placing a view in the 'scope, and begin showing your views through the glass the same as in business territory. If you can, without delay, before commencing your canvass, arrange a chair where the person can sit and get a good light on the views. Then say: "Please take a seat here and you will get a much better light on the views. Now kindly place the 'scope closely to your eyes, letting it *touch* your forehead." If you are not ushered or invited *into a room* do not hesitate a moment, but place your canvassing-box on the stairs or on the floor, if necessary, and, quickly arranging your 'scope, *canvass* the lady just inside the doorway. The light will be good, and prompt action right at this point will go far toward securing your order.

Be careful to have the proper focus arranged, and always insist on their looking with both eyes. Some will want to close one. Never appear to notice any awkwardness or ignorance that any may display in handling the 'scope, but be sure to get them at last to looking just as you want them to.

Sometimes moisture gathers on the lenses, especially in cold weather, after the 'scope is placed to the forehead of the prospective customer, and you should *always be careful that the lenses are kept clear.*

16. CREATING DESIRE.—Put each succeeding view into the 'scope *before* taking the preceding one away, which keeps a person looking at a view constantly, and holds the attention better than to take one out and put another in separately, leaving nothing in the 'scope while changing. Allow only enough time for the person looking to appreciate the view before him: then *before* he has looked to his full satisfaction, remove it and introduce the one behind it, thus leaving him with a desire to see more of each view. Of course you can not afford to go around simply for the purpose of giving free exhibitions. Your purpose is to give people a chance to appreciate your goods, and then if they want them they should buy them. But then you ought to stop and make an object lesson of some views for the purpose of showing how much there is to be seen in one stereoscopic photograph, and how our interest in it will increase the more we *study* it. Of course this could be done only by an agent who has noticed carefully every detail of a scene himself and studied a good deal about it. Always give the title of each view, verbatim, before commenting upon it. In general, make the first *eight* or *ten* or *twelve* views as interesting as possible, by pointing out the objects of value, beauty, or novelty in each, and make a *point*, if possible, of every one. Dwell on the *fine perspective* in certain views. In short, try to make the person you are canvassing see the views with your eyes and appreciate them accordingly. Be earnest and animated. Show that you mean what you say. Remember, there is untold *influence* in the *manner*.

17. SAMPLES OF REMARKS WHICH MAY BE MADE ABOUT THE VIEWS:

[As Dr. Holmes says, this is no *toy*, but rather a divine gift, which can thus bring us into the very presence of the most important people and the most interesting places the world over. So try to comprehend and feel the deep significance of such remarks as the following when you make them. They are true, but they will be like sounding brass unless you *realize* how much they stand for.]

"In the Heart of a Banana Plantation, Hawaii.—See how close those banana plants grow. You can never say now that you do not know *just—what—it—is—to—be* in a banana plantation. It is necessary for one to stop and think a few minutes before he can realize what a marvelous thing it is to have a place reproduced for him in this way. You can see that you get an idea here that is like to that which you would get with your own eyes. Nothing else that man has made can show a place in this way."

"The Victorial Saloon, Royal Palace, Stockholm, Sweden.—Isn't that a beautiful interior? And you can look into several rooms beyond through that doorway on the left. Remember, it is very difficult to get a good photograph of a room. Only a photographer can fully appreciate how much it means to make a photograph like this."

"President McKinley at His Desk in the White House.—There he is, right before you, just like life. Isn't that remarkable? Is there anything else that man has made that could bring you face to face with the President in this way? (Secure an answer to this question.) You can see that this will be the best possible record for all future time of just the way a man looks in life. How much we would give to look across that desk at Lincoln or Shakespeare! This was made by our Mr. Strohmeyer, and is but one of our fine statesmen series, including the most prominent men of all parties—*all taken from life*. A photograph of this kind must become more and more valuable as times goes on."

[When it is *very* difficult to "gain a hearing," the view of President McKinley or some of the other statesmen series can be shown *first* in the outfit. Where you have only a little difficulty in showing, then such a view can be held until the close of the canvass.]

"House of Simon the Tanner, Jaffa, Palestine.—It is the detail of these pictures that is important. Do you see that old well, and the windlass above it, and that skin which they use for a bucket? There is an old trough, too. Remember, every stone must be there at *this very moment*, just as you see it before you. There is more in a stereoscopic photograph than most people imagine. And it is only by giving attention to details that one can make a picture become a reality. Oliver Wendell Holmes said it was a mistake to suppose that one knew a stereoscopic photograph after he had studied it a hundred times."

"Gossip—At Every Sip a Reputation Dies.—Surely, gossip doesn't always look so badly as it sounds. But notice how natural those young women appear. In most comic views that have been put out the people are stiff and awkward, and it is evident that they have been set up to be photographed. But the very attitude of these girls is expressive; and notice especially the expression of the one who is talking. Did you ever see a more perfect representation of the eager, half-suppressed delight with which a choice piece of gossip is served up?

"And notice, too, how clear a photograph this is for an interior. The detail is fine, and it is fine, too, both of the nearest and the farthest objects in the room."

"The Czar of Russia and the French President Laying the Cornerstone of the Troitzky Bridge, St. Petersburg, Russia.—That is indeed a distinguished gathering. You see we are in an excellent position to study the faces before us, and it is a group well worth studying. The Czar stands a very little to your right, with President Faure, wearing a white vest, almost touching his right arm. Both are listening attentively

to a prelate of the Greek Church, the Metropolitane of St. Petersburg. There are many notable people here, and you will find that the closer you study them the more interested you become. See the men on the outside of the group craning their necks to see the Czar. This is one of a remarkable series of photographs made by Mr. Elmer Underwood in Russia."

"Cotton is King," a Plantation Scene, Georgia.—Just as real as if you were looking at the actual scene itself. The illusion is so complete that we fancy we can reach out and touch the cotton."

"Loch Katrine, Scotland.—**'The Spot an Angel Deigned to Grace.'**—Scott.—There you are, right beside Scott's famous lake. We don't have to depend upon any traveler's description. You can see for yourself that beautiful lake. Did you ever see steam and its reflection brought out in that way?"

"Tired of Play.—Did you ever see a photograph equal to that? Notice the cat's fur—almost every hair is distinct. What a beautiful picture they make—the child and its playmate—both fast asleep!"

"Theatre Street, Osaka, Japan.—Isn't that just as real as though one stood at a window over there and looked out at that street? And, as a professor said, there is so much that is worth noticing here. He commenced at one side, and took note of everything, from the baby-carriage in the lower left-hand corner to the second- or third-story verandas in the distance. He said one could get more from a picture of this kind than from a long magazine article. Besides, he said, it requires an effort and close attention to get accurate ideas from written articles, while there was real pleasure in studying a picture like this. This photograph was made by our Mr. Stroh-meyer during his recent trip around the world."

"Library of the Vatican, Rome.—By the aid of our glass you see this famous and gorgeous interior as it really is. You *feel* the distance and can judge of the size of this great library as if you were there. This stereograph is by B. Underwood himself."

"Waiting for Dinner.—Look at those fool pups. This is one of the very best ways to buy dogs. You always know right where to find them. But, seriously, isn't that a fine picture?"

Garden of Gethsemane and Mount of Olives, Palestine.

[An agent should be able, from a study of the description in the Palestine book, to point out the different roads in this picture, the Valley of Kedron, the Garden of Gethsemane, the Russian Church, the Church of the Ascension. The agent should also know, from a study of a map of modern Jerusalem, the point from which the view is taken, also the direction in which one is looking. See description of our patent map system on separate pamphlet.]

"The Market Place, Cologne, Germany.—Notice how far back under the trees you can see. Doesn't that seem as if you were looking at the real scene instead of at a picture?"

"Columbus's Flagship, Santa Maria.—It does not look like a picture, but you see the real ship in full sail on the real water. This splendid pho-

tograph is by our Mr. Jarvis, formerly photographer to the United States Government."

"Leaping from the Clouds, the Glory of Yosemite, California.—This is a picturesque waterfall and cloud effect photographed by Strohmeyer. It is one of the nicest scenes I ever saw."

"Perils of the Wilderness—A Fight for Life.—Photographed by the late George Barker, whose fame as an artist is world-wide. He secured eleven first-prize medals, including the highest award of the Paris Exposition."

"The Full Moon.—An actual photograph of the moon through Professor Draper's silvered-glass telescope. It presents a *wonderful* stereoscopic effect—a globe held in space. The brighter parts are mountains. 'Tycho,' the highest crater, stands out boldly on the left side of the picture."

Occasionally, simply give the title clearly and in full, omitting any remarks or description, and so avoid monotony. It is your business to make those pictures LIVE and BREATHE and GLOW as *realities* to your customer. This is not an exaggerated statement. It is entirely justified by the facts of the case. Because of the marvellous perfection of stereoscopic representations; the conditions under which we look at them, and the nature of our mind, it is entirely possible for these stereographs to become *realities* to us. We cannot have an adequate estimate of their value until we realize this. (*See Introduction to our Palestine Tour, by J. L. Hurlbut, D.D.*) So your first business will really be to *interest* your customer, to get him out of his every-day life about him and fully into the spirit of the scenes you are showing him, and as soon as that is done, even if you have not shown him more than six or eight views, begin your canvass. By naming the views above, we do not mean that you must use those same ones in introducing your canvass, but use any subjects you may have in your Sample Outfit, which are most strikingly attractive or important and to the fine features of which you can with pride call especial attention.

Common sense and careful study of human nature will tell you how many views it is best to show and describe before beginning the canvass. As soon as you have *thoroughly aroused interest*, begin the MODEL CANVASS given below. *Continue showing more views through the 'scope, changing them slowly and mechanically, without giving the titles and without comment.* Give the canvass *earnestly, distinctly, slowly, expressively*, not as something you have committed to memory, but as your own living thought.

18. MODEL CANVASS.

"Now you can see how perfectly that glass transforms two photographs, seemingly flat surfaces, into a *space*. In this way the eyes see past the figures in the front and center. Each feature of the scene stands out sharply and boldly throughout the whole range of vision. There is true perspective—everything except action. This form of the stereoscope was

invented by Dr. Oliver Wendell Holmes, but in this Underwood 'Stereoscope' you will find many improvements. One of the important is the arrangement by which the hood excludes all light from around the eyes, and thus materially helps one to get the proper focus. At the same time these 'scopes are stronger and more durable than the old ones. There is no other glass which shows a stereoscopic photograph quite so well as the Underwood 'Stereoscope' and we sell it at *only* NINETY CENTS. Our views, too, are different from most stereoscopic views. Most of the stereographs you see are cheap copies from pictures. These are *not*. They are taken right from the places and objects which they represent, and are all *original photographs* made by the finest artists. These artists are selected from the best talent in America and work exclusively for our firm. In making the photographs we use the best albumen paper sensitized with nitrate of silver. They are in every particular first class, and we sell them for only 16 2-3 cents each. I will be around delivering in about two weeks from to-day (or, if the length of your canvass is three weeks, say, in about three weeks), and I will have with me at that time a large collection of these original stereographs—views from all over the world—and you can pick out any number, as few or as many as you wish, and just the ones you like. If I bring you a glass *exactly like this one for only ninety cents*, you will want one, *won't you?*"

[Do not, however, think you can do the best work by simply using this Model Canvass. We suggest some arguments in the following sections, and many other very important ones will suggest themselves to an earnest agent who studies Oliver Wendell Holmes's articles and our notes in connection with them and Dr. Hurlbut's Introduction.]

19. TAKING THE ORDER.—Frequently you will secure the order as soon as you have finished the MODEL CANVASS; and when you have put the question in an affirmative way as above, and the question should never be asked in any other than an affirmative and expectant way, it is usually best to take your order-book and pencil from your pocket and say, "What is the name?" *Expect* the order and you will frequently get it without delay. If not, advance the reasons why they should have one in their home, that it costs so very little and yet is so interesting. It is something every one appreciates. It entertains company. Young people read, hear people talk, and study about places of note. They can never go to all these places; it would cost hundreds of dollars to visit only a few of them, and stereoscopic views as seen through a good glass give them a better idea than they can get in any other way. This is something, too, that can be made more interesting by adding views from time to time. In this way one doesn't notice the expense, and soon has a rare collection. "Well, I will put you down for the glass, shall I not? and then you can take just what views you want when I deliver."

20. WHERE THEY HAVE A GOOD STEREOSCOPE.—Any person possessing a stereoscope will probably apprise you of the fact when you introduce yours. They remark in such cases, "Oh, I have a stereoscope," etc. You reply, "Have you a good one?" If not, canvass the person to

sell him one; but if you find him supplied, you then say, "I wish to show you a few of the very finest stereoscopic photographs in the world." Then show and explain the first eight or ten sample stereographs as we have advised, emphasizing particularly the *superior quality of the clear, sharp views*, calling attention to how wonderfully all the details and distances *stand out* and proceed to give the Model Canvass, OMITTING ALL REFERENCE TO THE STEREOSCOPE, and close your canvass by saying, "These are only a few samples to show the *quality* of our photographs. Every one pronounces them *perfect* in detail and wonderfully interesting. There is a reality felt in these views which you will find in no others. Now, if I bring you my large and rare collection, embracing hundreds of beautiful and valuable subjects from all parts of the world, you will want to select *a few of them at least*, won't you?"

Often it is well to explain again, "You can take as *few* or as *many* as you wish when I come. My object in going around now is to find out *positively* where they will take *some* of the views. By calling with samples in this way I save time, and I am instructed not to call when delivering, excepting on those who have given me *positive orders for something*. Nearly everyone who has a scope takes *some* of our views, and you will want some of them, won't you? (With order-book and pencil in hand.) What is the name?"

Sometimes a person will wait until *after* you have made your canvass and asked for an order for the stereoscope, before informing you that he has one. You should then say, "Is your 'scope a *good* one?" If he says "Yes," you say, "Then you will want some of the *views anyway* when I come around, *won't you?*" etc. Work just as hard for a "*View*" order as you would for an order for "'Scope and Views," for when delivering if you work to build up your view orders, you will find that they will average almost, if not quite, as much as your "'scope and view" orders.

However, sometimes your customer who has a stereoscope will say to you in reply to your question, "No, I don't think my glass is as good as yours; I never saw one equal to it." You can then say, "These glasses are sold in many places where they have 'scopes for which they have paid \$2, \$2.50, and as high as \$3 and \$3.50 just for the 'scope alone. You will want me to bring you a glass when I come around, *won't you?*" etc.

21. MEET OBJECTIONS LOGICALLY.—When soliciting orders or delivering try to discover what is in your customer's mind. If he objects to ordering, find out, if possible, *why*, and meet his objection logically. A *sincere* objection should always be answered completely and convincingly.

In very many cases, after having given the MODEL CANVASS, your customer will simply say *nothing*, or, answer that he *don't know*, or, reply by asking you the price of your 'scope or your views, and perhaps follow up his question by objecting to the price of the goods, or make some other objection. We want to give you arguments which will make your customers desire the goods, and at the same time meet the common objections

that will be raised, thus enabling you to secure their orders. Bring in one argument after another until the order is yours.

22. ARGUMENT NO. 1.—The person is hesitating about giving you the order, and for what reason you can not tell. You have given him the MODEL CANVASS *earnestly and impressively*. Not having received his order promptly, you should *keep right on talking*. Say to him, "Perhaps you *think*, as a great many say, that the glass which I will bring will not *equal* this one; or you may think that the views which I will deliver are inferior to these. But I will say this, if the glass which I deliver is not equal to this one in every respect, in fact, if it is *not exactly* like it DON'T TAKE IT. You can judge for yourself when I have shown you these same views, and hundreds of others equally as nice, through your glass, and if it is not perfectly satisfactory, *don't you receive it*. That is fair, isn't it? I deliver the goods myself, and you do not pay anything until you receive them to your satisfaction. You can see plainly what you are getting when you buy, and therefore you do not have to wait until I have gone to investigate their merits. Under these conditions you would like one of the stereoscopes, *wouldn't you?*"

This argument voluntarily produced is so reasonable and fair that it often drives away any and all other objections. It *assumes* to meet the only probable objection, and many times gets the order.

23. ARGUMENT NO. 2.—"Now I think it is this way about these views: A person thinks nothing at all of paying from \$5 to \$20 (or if your customer is well-to-do you can say from \$20 to \$50) for one single picture to hang upon the wall, and yet one of these wonderful views, for only 16 2-3 cents, of an actual place may be of more real value to us, and for a great deal less than you can buy one nice picture to hang upon the wall you can get a *large collection of these*, the very finest views from all parts of the world. You will want me to bring you a 'scope when I come again, *won't you?* And you can select as few or as many of the views as you wish at *that time*. Now, what is the name?" etc.

24. ARGUMENT NO. 3—"I think there is nothing for the same amount of money that helps to furnish a home more, or that you can take more enjoyment with yourself, or that will entertain your friends better, than a good stereoscope and a fine collection of original views. And there isn't anything better for children. When a child has seen one of these historic views, if he ever finds anything to read on the subject he will be sure to read it, because he has seen such a realistic picture of the place. Thus, these views are educational as well as entertaining. They create a desire for history and reading, and also cultivate a taste for art and beautiful things. Now you'll want one of the 'scopes, *won't you?*"

25. ARGUMENT NO. 4.—After your customer has ascertained the price of your goods, he will sometimes say: "I think your 'scope is very high-priced, as I can get one down town for 50 cents." You reply, "Yes,

you can buy one for even *less* than that, but as I said before, this is the *genuine Underwood lens*. Every glass is tested and warranted before leaving the factory, and there is no other glass which shows the pictures quite so well as the *UNDERWOOD glass does*, and we sell it for 90 cents. [Point out the warrant and trademark on the shaft of the 'scope.] Other glasses that can be bought cheaper are very inferior. They generally have inferior or imperfect lenses and do not produce the *satisfactory* effect which *our* lenses do. Then cheap lenses are often improperly matched and strain the eyes. Remember, I have not *claimed* to have the cheapest lens but the *best*. Considering its superiority the instrument certainly is *very* reasonable."

Another man may say: "The price of the stereoscope is reasonable enough, but your views are too high, a large collection of them would be expensive, and I can buy pictures for less than that, too." You can reply: "As I said to you, these views are different from most stereoscopic pictures, for most views of this kind are cheap copies from other pictures, and are very inferior, both in quality and subject. These, however, are stereographed right from the places and objects which they represent. They are the finest of *original* photographs, only the best materials being used in their manufacture. Our artists have to go to these places all over the world to make the *original stereoscopic negatives*, and, of course, that entails great expense, yet we sell them at only 16 2-3 cents each. The only reason we can furnish them as low as we do is because of the large number we sell. These original views are not sold by any *dealers* in the world, but directly to the people. When delivering, I carry a few of the copied views for a *cheap* class of trade and can show them to you, but I am sure *you* will not want them, for they have no real merit. They are the same which are sold by dealers everywhere. Now, you will certainly want one of the stereoscopes, *won't you?* And you can select what views you want when I deliver the 'scope. The name, please?" [See "Copied Views," Section 81.]

26. ARGUMENT NO. 5.—Another will say: "I should like to have it; but can't afford it, for it is not a necessity." You can say: "*Everybody* should afford this stereoscope at only 90 cents, and almost every one does. Really, you can not afford to do without it. There is nothing which costs as little money that is so attractive for a home, and there is nothing more essential than to have our homes pleasant and attractive. Now, putting down the order for 'scope and views' only means that you agree to take the glass and one view, and I am sure you can be prepared for that. You see, we make the order very small so as to accommodate *everybody*. Now, if you will save that much out of your spending money, and feel that you can not buy more views when I come, I will leave you my address and you can get them afterward, when convenient, buying one or two or more at a time, and by getting a few each time in this way you will not feel the expense, and, almost before you know it, you will have a beautiful collection of views that you would not part with. As now is the time to secure a

good 'scope and so make a start on a collection, you will want one, *won't you?*"

27. ARGUMENT NO. 6.—Another may say: "I would like to have one, but I don't like to order without consulting my husband. I don't know whether he would like it or not." You reply, "Now, as a rule, the men appreciate these as much as the ladies do, and I am *sure* your husband will not object if you take one of our 'scopes at only 90 cents, for it is a *good* one, and a *good* stereoscope is hard to get. I sell this 'scope where they have others which cost \$2, \$2.50, and as high as \$3 and \$3.50, just for the 'scope alone. All who feel that they possibly can are going to take the *glass* and a *few* views while they are sure of getting a *good* one. The ladies all around you, Mrs. Seaton, Mrs. McManus, Mrs. Jarvis, Mrs. Plain, and the lady right across the street here, Mrs. Calhoun, and a large number of others, are sending for them *WITHOUT* consulting their husbands, and I am sure *your* husband will appreciate these very much, and be pleased with your purchase. You may depend upon that. You will want me to bring you one, *won't you?*" If the lady still declines to give you an order without consulting her husband, make an appointment to call in the evening when her husband is at home. In the evening, immediately upon entering, proceed to canvass the husband in the regular way as faithfully as you did his wife, and you will usually get the order, for the wife will naturally say all she can to assist you. *Do not neglect any appointments of this kind.* Such orders usually deliver large.

28. OTHER HINTS.—Do not fail at the end of every argument to bring in the important question ("You will want me to bring you one, *won't you?*") with all the power and meaning you can put in it. Common sense, study of the business, and your own ingenuity will enable you to meet other objections as they may be brought up.

Some men find it advisable to carry sixty or seventy-two views in the sample outfit. (See Section 92.) This increased number enables an agent to continue showing views while presenting his arguments to a person who is undecided. The main reason for limiting the regular sample outfit to thirty-six views is to prevent waste of time showing more than that number when unnecessary.

29. WRITING THE ORDER.—Put your customer's name down in *full* in your order-book. Just below it write the address (street and number if there be any), and below the address write "SCOPE AND VIEWS" (or "VIEWS," if the order is for views only). As you write the order, say: "Mr. —, you will always be glad that you have this, as it is really of *worth*." Call his attention to what you have written, saying, "You see, I have put you down for a 'Scope and Views,' thus leaving the number of views indefinite. When I bring around your 'scope I will have a very fine collection of views, and our \$2 *per dozen* views are truly the finest in the world. When you have the opportunity to select from so large and choice an assortment, it will pay you to take advantage of it and get a good collec-

tion, but you can conclude about that when I deliver." Leave him with a pleasant "Thanks for a *small* order, which you may make as large as you like when I bring the goods in *about* two weeks (or three, as the case may be)."

Thus you will prepare your customer for a large delivery. You may also add, before leaving, "I will bring you some of Underwood & Underwood's specially selected sets. Many of these wonderful sets are being sold, and I think you will like one or more of them." (See Sections 7b, 89, and 90.)

30. CLINCH SOME ORDERS.—If for any reason you think the person giving the order is not to be relied upon, as you finish writing down the name and order, say, "Now, Mr. (or Mrs.) ———, you understand that I must send for your 'scope, and that you are to be prepared to receive *that*, if nothing else, when I deliver! I don't want any one to give me their order and disappoint me when I bring the stereoscope." The person will usually say, "I will not disappoint you," or "You can depend on me," or "When I say I will take anything I always keep my word." Such an answer puts the person upon his (or her) honor and insures the delivery, for the customer will remember the conversation whether you do or not.

31. LEAVE A GOOD IMPRESSION.—Let your customer's last impression of you be a good one. Thank him for giving you so much of his time. This will strengthen his confidence in you, and he will help you with more than one good word among his neighbors and friends.

32. INDECISION.—Never leave a person who does not know whether to give you an order or not. Press the matter until he decides one way or the other. Use all your power to honorably bring him to the point of ordering.

33. LACK OF APPRECIATION.—You will, of course, meet some people from whom it is impossible to secure an order. If, after you have given a person your best efforts in the MODEL CANVASS, and have shown the real value of *stereoscopic photographs*, he manifests no interest whatever, and he says, "No, I don't care for them," it is best to close up your canvass quickly, wasting no time, and find some one else who has more natural appreciation. People who utterly lack in appreciation are, however, *very rare*.

34. PRACTICAL HINTS FOR EITHER A 'SCOPE OR VIEW CANVASS.—Do not in *any* way give the impression of awkwardness, or still worse, of indifference. Use the very best language at your command—concise, direct, forcible. Choose your *adjectives* with especial care. Accumulate a copious stock of these, and use them with precision, but avoid bombast and exaggeration. Dwell especially on that view, or the two or three views, which you judge will most interest the person you are dealing with. Not *all* your views tell, but *some* of them will, and this is all you want.

STUDY BREVITY in your descriptions.

USE PROMINENT NAMES to influence, something in this manner—say as you show up a certain popular view: "Dr. So and So liked that very much. He thought that was about my finest. I have his order for a collection." Or, "Mr. So and So was greatly pleased with this view, and wants me to have that one without fail when I bring around my assortment to him." *Local personal* INFLUENCE of this kind is *impossible* for any one to resist entirely.

WHEN THE SUPREME MOMENT FOR SECURING THE ORDER arrives, let your manner be composed, yet earnest. Your will-power and personal magnetism should be brought into full play. If he hesitates do not precipitate matters. You can resume your talk on the views, pointing out other desirable features, and win him over with your reasonable arguments. As nearly as possible do all the thinking, talking, and deciding that there is to be done *yourself*. Strive to keep the upper hand all the way through. A skillful use of your subscription list will conduce not a little to your success. Say, "Let me show you what I have been doing," and as you speak turn to the list. Call especial attention to the *best* names, and point them out. The effect of showing a long list of familiar names is often *wonderful*. Why? Because example is the most powerful INFLUENCE in the world, and a subscription list is *example repeated over and over again*. As you *follow up* this business, you will come to rely more and more upon the influence of your list. Mark the prediction!

35. AVOID TAKING A SPECIFIED ORDER for any special views, and always leave the *number* of views entirely indefinite, as more orders can be secured for a stereoscope at 90 cents and views to be selected at 16 2-3 cents each on delivery, than for a larger specified amount. Also it is much easier to make a large sale where the customer has no stated number of views ordered, and therefore no calculated limit.

36. AGENTS NOT OBJECTS OF CHARITY.—Occasionally some one may suggest that he or she would like to patronize you "to help you along," or will offer you an order "just to encourage you." Resent any remark of this sort, but do so in a nice way. Simply reply, "I beg of you don't think of that, for I am doing a good business and making money. Nearly everybody buys *these* goods. They have really *wonderful* merit. Now, I want to take your order strictly on the merits of the goods, and the longer you have them the better you will like them, for they are exceedingly fine," etc. Be independent in this way, and you will feel better besides, *you will sell more goods*. When people buy from a selfish desire they always spend more money than if buying to help someone else. Josh Billings says, "The cent pieces wuz made on purpose for charity."

37. DON'T CREATE OPPOSITION.—Avoid canvassing book stores which carry a small stock of cheap stereoscopic views and stereoscopes. When the agent stirs them up they some time imagine that their business is being interfered with, and to get even they will frequently put their stuff

in the store window at greatly reduced prices. Although it is better not to engender such opposition, it seldom amounts to anything, and when it does, the effect is easily overcome by placing the store views on an equality with your cheap copied views, and explaining that the store 'scopes have inferior lenses.

38. LENGTH OF CANVASS AND WHEN TO DELIVER.—When working in town, generally make a two weeks' steady canvass, unless the town is too small; then, of course, make a ten-day or one-week canvass, or even less. If you have a line of small towns or villages, it often pays to canvass two, three, or four of them continuously before delivering, and return to the first and deliver continuously in the same order as you canvassed them. In country territory among the farmers, it is better to make a three-weeks' canvass before delivering. Keep putting off the time of delivery for your last orders almost as long as you did the first. You then deliver continuously until your orders are all filled, which requires just about the same length of time as to take the orders. If in a manufacturing place, arrange your delivery to commence immediately after pay-day at the shops. But *don't bind yourself to a day*, for something might occur to prevent your fulfillment of an engagement so exact as that. Say that you expect to deliver *about* such and such a date.

39. CANVASS THOROUGHLY—EXHAUSTIVELY.—This is the *great secret* of money-making with views, as in this business you only lay the *foundation* when canvassing, and it depends upon the reputation your goods obtain between your canvass and delivery how much your deliveries amount to. If the subscriber finds that many neighbors are taking, it increases his confidence, and you can easily build the order up much larger than if the customer had found but few had ordered; besides, your delivery is made much easier in consequence of your orders being near together. It may require much longer to canvass a given territory than you expected. Never mind, *take* the time. Your business is not to get over territory. It is selling 'scopes and views, and the more views you sell in a town, the *more* you can sell and the more easily you can sell them, until you have completely worked the place. Nearly all beginners in this business work too fast. When an agent writes: "I called on *fifty* families yesterday, and only took one order," we say to ourselves: "It is next thing to a miracle that he got any." Do not slight one family, office, factory, store, shop, or saloon, and see that you spend enough time in each to show your views *properly*. It is a mistake to avoid saloon-keepers, for in spite of their degrading business they are *good buyers*, and will probably never spend their money for anything that will benefit themselves and their families as much. *Never* canvass anyone in a saloon except the proprietor and bartender, for others loitering about such places are worse than loafers and can not buy. The saloon keeper *respects* a man who attends strictly to business and who does not drink, and will purchase of you more quickly if you quietly decline should he offer to treat after looking at your samples. NEVER TOUCH LIQUOR.

40. HOW TO WORK FACTORIES.—From one of our very successful agents who has had much experience in factory canvassing, we glean the following:

"No admittance" on a factory door does not mean what it says. Ascertain before entering, by inquiring of some one located near by, whether the factory is running on full or half time, about what wages the employees get, and as to the strictness of the "boss" in allowing canvassers in the building.

Go directly to the Proprietor or Superintendent, interest him in the views, and usually you can take his order. Whether you secure the order or not, when you have him in good humor, ask permission to canvass the "shop," promising to interrupt the work of the men as little as possible. If permission is granted, then all is clear sailing. Go right in and make a clean canvass without stopping. If the employees are working on time, use only eighteen or twenty sample views. If you have the Superintendent's order, the employees will more readily give theirs. *Canvass the foreman of each department first*, getting his good-will and his order. While the hands are at work you are able to see *all* of them and get their attention *separately*. If you should fail to gain the Superintendent's consent to go through the "shop," you will have to go at the noon-hour and work among the men until the whistle blows, returning daily at the same hour until all are seen. It does not pay to canvass at the closing hour, because the men (and women) are in a hurry to get home. It is easy to gain admission where the work is piece-work, for the employees are then very independent of bosses and foremen. Take your orders to be delivered on pay-day, or as soon after as you can get around. In most factories the hands are paid either every Saturday or every other Saturday. Deliver all you can on pay-day, and your remaining orders immediately afterward. It sometimes pays to deliver the goods to good, honest workingmen two or three days in advance of pay-day, and collect when the men draw their pay. You can get around to more of them in this way before they spend their money. Of course, one must use discretion, and not give goods to every one on such terms. Often you can double your sale by offering to collect half on one pay-day and half on the next. In a few such cases it may be necessary to take back views which are unpaid for, but nine out of ten can be depended upon to keep their agreement.

41. PERSONAL APPEARANCE.—Dress well. Wear neat clothing—not necessarily expensive. Keep your linen fresh and clean, your cravat clean and in order, your clothes and hat brushed, your shoes polished, your nails manicured, and your teeth brushed. An untidy appearance would give people a low estimate of you and your goods.

42. BE SYSTEMATIC.—Do not work one day in one section and in another the next. *Such jumping around has ruined many an agent.* Before starting out always know where you are going first, and what shall be the general plan for the day's work. Carry a small memorandum book,

in which note carefully the places where they are not at home, when and where to make second calls on persons too busy to see you the first time, pay-days at shops, etc.

43. WORK STEADILY.—Make the most of *every day*. Never mind about being thought a *brilliant* worker. Be a *steady* worker, and you may safely depend on proving a **SUCCESSFUL** one. Do not work spasmodically. Let your motto be *eight to ten hours EVERY day*, and *six days per week*. Don't stop work for rain or bad weather. You are more apt to find people at home, and business men have more time on rainy days than on fine ones. If you must lose some time during the season, take it all at once rather than to have it break into your work at various times, for disconnected work can not have the power and interest that *continuous* application to your business gives. This fact is known by every successful canvasser and business man. *Your case is not an exception*. Do not loiter during business hours about hotels, or anywhere else in conversation which has nothing to do with your business. Do not quit work an hour before dinner, nor in the middle of the afternoon, simply because you have found a pleasant stopping place. You will fail if you do. **Lazy Agents and those who disregard our instructions form 99 per cent. of the failures in this business.**

44. IMPORTANT NEVER DO'S.—Never leave your samples where any one can get at them during your absence. Never leave your samples with any one to show to some one else, but make an appointment, and at the time go around and show them to the person yourself. Never show your views in a crowd. Never pass a house without soliciting an order, for the one you pass may be the very one where you would have obtained an order.

45. A MISTAKE MADE BY NEW MEN.—*New* agents sometimes write us that the views are too high-priced for the people in their territory; that, owing to hard times or something else, there are many who complain that 16 2-3 cents each, or \$2 per dozen, is too much; that if they could have a cheaper class of goods they would do better in *that locality*, etc. **THIS IS A MISTAKE**, for the same persons who complain would find fault *just the same* if your price was \$1.50 or even \$1 per dozen. The objection proves their ignorance of the *proper* price. They are either suspicious that you are taking advantage of this ignorance, or they are among the class who object to the price of everything. The way to sell to them is not by reducing but by explaining in a gentlemanly manner how reasonable the views are in comparison to other photographic work of anywhere near their quality, and that you *sell to everyone alike*—**HAVE ONLY ONE PRICE**. Our agents are selling millions of views at this established rate. If you thoroughly *interest* the people they will buy as many views in nearly every case at 16 2-3 cents each as they would at a less price, and *always* as many dollars' worth. It is not, as it seems to be, a question of price, it is simply a question of *desire*. You can offer inferior views to a person, and he will not purchase at **any price**, because no desire can be created with them. Do not allow price

objections to disturb you. Don't order a great many cheap views (copies) on the strength of such complaints, nor for any other reason. [See Section: 81.]

One of the best ways, finally, to meet all objections in regard to price is to throw your whole soul into an effort to make the person see and realize what he may bring into his home by means of stereoscopic photographs. The more attention an agent gives to this side of the case the stronger he will find it to be, and the more enthusiastic he will become in his study and presentation of it.

46. STUDY HUMAN NATURE.—Some men read the minds of others almost like an open book. To our agents this faculty is *invaluable*. Give this point your earnest attention, and you will be surprised to see how well you can *divine* the person's thoughts, and even anticipate his objections. Do not run counter to your customer's beliefs, or feelings, or even his prejudices, unnecessarily. *Don't be too easily put off*. "No" is not always an answer in canvassing any more than in courting.

47. ADAPT YOURSELF TO CIRCUMSTANCES.—Your customer may have but five minutes possibly to spare. *Continued careful practice* will give you surprising command both of ideas and language, so that you can give your *leading* points forcibly in very few words.

48. PLAN FOR RAPID WORK.—When you see that rapidity of work offers you the only chance of *effecting* a sale, run over your leading views first, attempting but little description. Then go back to those which seem to *strike* your customer. Mention others of similar nature. *Let the rest go*. Skillfully handled, your customer may often be brought to the ordering point very quickly.

49. YOUR BEARING.—Let it be open, frank, and manly. Be enthusiastic over your goods. Impress every one with the fact that you are *busy*. You are engaged in a legitimate and honorable business. By every look and word show that you not only know this, but *feel* it. Always look your customer *straight* in the face. Be *courteous* always and everywhere. Be *self-possessed and fertile in expedients*. Your comic views will help you wonderfully. A laugh or look sometimes helps more than learning or logic. Be hopeful in mind that you may be cheerful in manner. Never despair of securing an order while the chance is left you of talking.

50. DON'T BE AFRAID TO TALK.—This is the way sales are effected in all business. People expect you to talk; you ought to talk. You can not do *justice* to yourself, your goods, or us, unless you do talk. But talk to the point, not to "*show off*," but to *do your duty* in so showing the samples that your customer will of his own accord wish some of your goods.

51. SCORN MISREPRESENTATION.—Do not impose upon *credulity* or ignorance. Do not pretend to be paid a *salary* when working on a commission. (On this point simply say *nothing*.)

52. GREED FOR TERRITORY.—As if a large field meant large profits! The fact is, your profits will depend almost entirely on the THOROUGHNESS of your canvass. Your true aim is to place the largest possible number of views in every town, no matter how long that may take. *Don't worry about territory.* WE GUARANTEE to keep you supplied with all you can actually occupy and *properly work.* And we don't say this because territory is scarce, for it *is not.* The world is large, and we have it; but you positively *can not succeed* unless you do *thorough work.*

53. VIRGIN TERRITORY.—In some of the countries where we have been doing a large business for a number of years there is no city or town which has not been canvassed one or more times; but the first canvass no more exhausts the territory for stereoscopic photographs than does the buying of one good book keep a person from buying another, or actual travel to one point of interest make a person care less for a visit to other points. In fact, the introduction of some fine stereographs of important and beautiful places in a neighborhood enlarges people's desires for more. Hundreds of thousands of people are living on without realizing how much there is in the world that would be of intense interest and great profit to them. The more people see, the more they learn from seeing, and the more they want to see. And, besides, where our agents have been, the prices have been introduced, and the people have been educated up to them, as well as to the greater appreciation of the peculiar merit of stereoscopic photographs in general, and of the "Underwood" views in particular. You can depend upon it, everyone will tell you that our views are the finest he has ever seen. And you will find, if you study and appreciate your views, towns that have been recently canvassed are as good for business as those which have never been worked, and some of our best men prefer them. A new series of views is all that is necessary to make a re-canvass profitable. The progress of the world's events is constantly bringing new places into prominence, and thus every year we add hundreds of new subjects, laying aside those that are the least necessary, to make room for the new and improved series. At the same time there are hundreds of places that people have a permanent and increasing interest in as they go on in life. A man buys some one year, and more the next. The sale will never be exhausted.

54. THE PEDDLING BUSINESS.—Do not dream of better success by *peddling outright.* On the subscription plan you can sell five to one. Any other idea is a mistake. "*Agents, don't do it!*" is the voice we would send around the world. If you do it you will soon become disgusted and will quit the business.

55. WHEN AWAY FROM HOME.—Keep the *best* of company and no other. Do not talk politics or make yourself conspicuous by partisanship of any kind. We earnestly recommend you to go to church on Sunday, and if you add attendance at Sabbath school all the better. If a Christian, make yourself at home in the prayer-meeting, or the Y. M. C. A.

rooms. These things will be a comfort and pleasure, and relieve your tendency to feel lonesome. The same principles will apply to your attendance at lodge. *Keep your own counsel.* Never make a *parade* of your business. *Do not talk about your views except when actually canvassing.*

56. THE OTHER SIDE.—If you are told (as you will be every day), that times are hard, that the people won't buy anything just now that they can do without, examine the statement a moment, and you will see that it is *not true*. People *could* dispense with a hundred things of comfort, luxury, and convenience, but they *don't* and *won't*. What they *desire strongly*, that they will and do buy. Get them to *wanting* your goods, by showing effectively, and *they will buy*. If you are told that "*so many agents are in this community,*" etc., set it down (if true) as an evidence that there is money in circulation, and that the people are appreciative. All the better chance for the agent with the *best* goods. Frequent buyers are intelligent buyers. A hundred times have we seen the *determined* agent achieve a fine success in a field where he has been gravely assured he could do nothing.

57. DON'T BE PUT OFF with the excuse, "I won't give any order, but very likely will take some when you deliver." Say, "I only ask for a *small* order. Where a person will take something, I call, but have to make a rule *not* to call unless I have at least a small order." *Place no dependence whatever upon indefinite promises like this.* Nail the matter then and there for something, or you will never do it. Do not fool with a conditional order of any kind.

58. DON'T BE IN A HURRY TO BEGIN DELIVERING.—If you are working in a town which is large enough, make a canvass of two weeks before you commence your delivery. Order goods by express, so that your stock will be there in time for you to begin delivering your first orders when you agreed to. Keep canvassing until your views come. After completing the delivery, make similar canvasses until the town or city is entirely worked up.

59. A CASH BUSINESS.—Our business is conducted on a strictly cash basis or its equivalent.

If an agent desires to pay cash it is better to send the full amount with the order to avoid return charges on money. However, for the convenience of any agent who may so desire, goods may be sent C. O. D., providing 10 per cent. of the amount of the order is always sent with the order.

Many agents find it advantageous to work under our Letter of Credit system. By this method goods may be purchased on thirty (30) days time. The Letter of Credit Guaranty, to be accepted, must be signed by a well-rated business man, or some person in good credit and worth at least \$2,000 above all indebtedness and all legal exemptions. We recommend that the Letter of Credit be made for \$100.

When the Letter of Credit is accepted by us we allow the agent, under its guaranty, an open, running account to the amount of the Letter of Credit. All bills must be paid within thirty days after the date of their shipment. Whenever a bill is paid or partly paid, or whenever the agent's indebtedness to us is less than the amount of the Letter of Credit, he can order again on account to any amount which will not make his total indebtedness to us at any one time more than the limit stated in the Letter of Credit.

Letters of Credit must be sent to us at least three weeks before the agent wishes to order, so that investigation of the financial standing of the signer can be made. This is imperative. If your Letter of Credit is not sent in early, and your order should be delayed, don't blame us. No account will be opened under any circumstances except under such guaranty. Orders sent in any other way, if not accompanied by remittance, as above specified, positively will not be filled.

See Letter of Credit form and printed instructions sent with outfit for full particulars and information.

60. HOW TO REMIT.—Bank drafts, postoffice money orders, and express money orders are safest and quickest. Registered letters are sometimes convenient, as they can be obtained from even the smallest postoffices, although it takes them from one to two days longer to reach our offices. *Never send cash in an unregistered letter.* Agents outside of North America should buy London Exchange.

61. ADVICE.—After you have worked hard, and have taken a fine list of orders, it will be a pity to spoil them by carrying only a small stock of views when you deliver, for by so doing only your first customers will have a complete assortment to select from. As a consequence, your last order will necessarily be small. It will *pay you* to carry a good reserve stock at your boarding place from which to "sort up" your delivering valise at noons and nights. *Never attempt to deliver even one order with less than two gross of views.* An old agent rarely goes to a customer without three gross in his valise. When starting out for a regular half-day's delivery you should carry more. We do not say this in order to get a large lot on your hands, but our desire is to have every agent who goes into the business succeed, and they can not make a *big success*, or do a large business, unless they engage in it in a fairly large way.

62. REBATE.—We charge \$6.90 for the sample outfit containing three dozen original stereoscopic photographs and the stereoscope, and \$9.90 for the larger outfit containing four dozen original stereoscopic photographs, four hand paints and the stereoscope.

The sample outfit is sold at the *retail price of the goods* it contains, no charge being made for the case, instruction book and printed matter furnished with it.

When an agent has purchased for delivery goods to the value of \$60

he is entitled to a rebate amounting to the difference between the price paid for the sample outfit and the wholesale value of the goods it contained. (Read Sec. 64.)

63. LARGE DELIVERIES ON SMALL CAPITAL.—We have a plan for helping our agents, by which \$30 or \$50 will answer, *if necessary*, for a delivery of \$200 to \$300 worth of 'scopes and views. Send us your order *in full*. We will *divide* your order into two or more lots, sending in the smallest package only enough for you to make a commencement with, say about \$30 worth. This you can take out first, paying the C. O. D. for its value only, and then the other packages, one after another, until all are taken out. Each package will contain a good, well-proportioned variety of subjects suitable to make delivery from. This is *advisable* only when necessary, as it makes the agent pay more expressage.

64. CARE IN ORDERING.—Be careful and explicit in writing our your order. We furnish Order Sheets for this purpose, and they are of great convenience and advantage. Always mention the sum of money you remit; the number of 'scopes wanted—specifying the style; the number of original views, specifying the quantity of each subject wanted; or if you prefer, specify only the particular views that you are most in need of, and also those that you have a plenty of for the coming delivery. If you are careful to do this, your orders will always be filled satisfactorily. State the number of Hand-Painted views wanted; also the number of copied views, if any. Give shipping directions: where to be sent; by what express company; by what date you must have them, and give your post-office address. If any credits happen to be due on former transactions, name them with exactness. Use one style of 'scope, either walnut or cherry (whichever you canvassed with) rather than to confuse your customers and waste time by forcing them to decide between two kinds.

To Beginners we would say, send us a list of your sample views, and permit us to select the views for your delivery, according to our judgment—at least for the first order. Rest assured that it will be composed of our most popular subjects and rightly proportioned. When you have become thoroughly familiar with most of the views on the Order Sheet, it will be better to specify the views in ordering, but not until then. Any one acquainted with the views can keep his stock in perfect proportion by our order-sheet method. We warn new men against ordering for their first consignment too many stereoscopes for the number of views. The following is rightly *proportioned* for a first order amounting to a trifle more than one hundred dollars:

36 Stereoscopes.
6½ gross Retouched Original Views
4 dozen Hand-Painted Views.
4 dozen Copied Views.

{ If you *must* order a less quantity to begin with, let the *proportion* remain about the same.

A "Trip Around the World" and "Palestine" set should always be in-

cluded in the $6\frac{1}{2}$ gross variety noted above, and in many cases it will also pay to carry several of the sets, as advised elsewhere.

65. WHEN YOU GET YOUR GOODS from the express office take them to your room and at once commence to study your views, and become as familiar with the points of interest and history of each as possible, so as to be able to make each view interesting to your customers. Before placing the 'scopes in your valise for delivery, clean the lenses with chamois or a clean soft handkerchief. Remove carefully with your penknife any glue which may have been left on them. Also spread the wires on the crossbar of each 'scope so that two views can be easily accommodated in them. This can be done by placing the bent end of the wire against a table or chair and pressing your lead pencil into it.

DELIVERING.

66. DELIVERY CASE.—We find the most convenient case to deliver with is an ordinary 18-inch valise. In one side you carry four or five hundred views, including two or three duplicates of all your samples and leading subjects, which will be all that is necessary to keep you in assortment for half a day, if you have them well proportioned at starting. In the other side of the valise you can, if you pack in a systematic way, put in eight of the stereoscopes, which is all you will deliver in half a day, unless you make only very small sales, and so get through with them quickly.

67. LARGE COLLECTIONS DO NOT SELL THEMSELVES—THEY ARE SOLD.—When one of our very successful agents finds his customer expecting to take the 'scope and only a few views, it is not unusual for the agent, in half an hour, to bid his customer good day, having delivered him from \$10 to \$68 worth of goods, and sometimes even more, as the *possibilities* are unlimited. (See Reports from our men—also partial list of larger sales.) *Success* in delivering is in the agent, and not in his territory or his customers. Now, especially, he needs a thorough grasp of the subject of stereoscopic photographs, and to have at his tongue's end many sound, forcible illustrations and arguments to show their value.

68. WHILE FILLING YOUR ORDERS let your manner be courteous, but thoroughly *self-possessed and decided*. In a word, be businesslike. The delivery should be handled systematically and with dispatch, that no unnecessary time may be consumed. Never show the least misgiving. Approach your customer with a pleasant "How do you do?" calling him (or her) by name. If THE ORDER IS FOR A 'SCOPE, say that you are around with his stereoscope, and that you have what you believe he will admit to be the finest collection of photographs that was ever in the town. Then have him be seated where he can get a good light, and proceed to show him your views through the 'scope you have brought for him, in the same manner as when canvassing. Show the quality of the views to the best advantage, and speak an appropriate word

for each as you show it, inducing the customer to permit you to lay aside as many as possible. It is your *business* to *know* the interesting features of each stereograph and to make him *see* it. Say at the beginning that you will show some of your choicest at first, so that it will not take him as long to select. If the customer is slow to commence selecting, and is really letting some of the finest go by without choosing, say to him that he is letting your very best ones slip away, and call his attention the second time to some of the very best he has let pass. If he seems uninterested, *WAKE UP* and put *new life* into your descriptions, and get him *enthused*, if possible, when he will begin picking out more freely. Get him to decide on each view separately. It is for you to enlarge his ideas.

69. PREPARE YOUR CUSTOMER FOR A LARGE DELIVERY.

—To this end, the first absolute requisite is that he shall *pick out a large number* of views. If he is slow to select, to induce him to lay out all that he will, you can say, "The best way to select a collection is to have *every view that you like* laid aside, and if you get out more than you want you can discard any that you wish to." You are calling out the points of beauty and interest in the different views, and he is appreciating them and indicating which ones to lay aside. Put them aside carefully without calling attention to the number which is being selected, until the customer has gone through your entire lot. However, if the customer notices that he has selected more than he had expected to, and says, "Oh, I have out more than I care to take now," say, "Why, that is only a start—you have an opportunity to obtain some of the finest photographic views, both in quality and variety, that have ever been made, and it will pay you to take advantage of it and get a greater number. Your 'scope is not so interesting without a nice collection."

While he is choosing, support his enthusiasm by saying, "All of my customers who feel that they possibly can are taking a large number while they have an opportunity to select from such a collection of the finest stereoscopic photographs ever published." If you have been delivering in the vicinity, call attention to the largest sales made in that neighborhood, and mention the people to whom you have made them. You can say, "I sold Colonel Smith a \$35 collection, and it was beautiful; Mr. Brown, the commission merchant, selected a very neat collection of \$16 worth. Mr. Jones, right over in the market, took \$20 worth, and Dr. Williams, just next door, bought a \$17 collection. They all have secured something valuable for their homes which will be useful to themselves and their whole family, as well as entertaining and instructive for their friends." Keep on showing him views until you are *sure* he has out as many as he can be persuaded to purchase.

70. CLOSING THE SALE.—You can say to him, "You have been very particular in selecting, and those you have chosen are fine, but if you fully appreciated the excellence of these views you would take a *few more*."

You have shown excellent taste so far. Remember these are Underwood & Underwood's fine original stereoscopic photographs of beautiful and interesting subjects, and they can not be obtained elsewhere." Suggest a certain number above what he has selected as the amount he should take. For instance, if he has picked out about three or four dozen, advise him to take a *six-dozen* collection; that a collection of seventy-two fine pieces of artistic photography, such as he has selected, is the *least* number that he should have for a very interesting set of views. If he has out six or seven dozen, strike him for a *hundred*, at least; and if he has already selected one hundred or thereabout, talk *two hundred* to him in the same way, and so on. The effect of this effort on your part will not always be rewarded by the purchaser selecting more views, but it *always* counts for *something*, and usually holds him to the ones already chosen, preventing him from discarding and reducing the number. Remember that most people are not likely to spend as much money as they ought for things of an educational nature unless their interest and enthusiasm are stimulated strongly.

Never be surprised because a person selects ten, fifteen or twenty dozen or any unusually large number of views, but act as though it was a common occurrence to make even larger sales. Use the same inducements to make the sale large that you used in getting the order. Remember, let your talk be *earnest, honest, sincere*. People have different ideas in selecting views, and it is well to commend them on their choice. A sincere commendation pleases any one.

If any customer has selected a great many comic or allegorical views, you can compliment his taste by telling him that he has one of the most *entertaining* collections which you have sold. On the other hand, if he takes views of natural scenery, fine interiors, or places of note, you can give him the stronger compliment of having chosen an *educational* series which is of *real worth, historical*, etc. If his collection embraces all kinds of views, compliment him on having selected such a *beautiful variety*, he has the finest things of each series, and his collection will never become monotonous, etc.

71. USE JUDGMENT.—Your common sense will tell you when you have pressed the customer far enough in selecting views. If every indication shows that he is not able to buy more than \$10 worth, work to sell him that amount. If you find that he can not take \$10 worth, try him for \$8 worth, then \$5 worth, but diminish the amount as little as possible.

72. THE SECOND ROUND.—You can not always hold the customer to those he has selected without another "round" with him. He insists that he has more out than he can take. You pick up the views he has selected, hand him the 'scope, and say, "All right, let me run them through the glass for you, and see if there are any which you can spare." He may say, "I can look at them without the glass." Do not permit it, *and never allow a person to look at or select views excepting through the*

stereoscope. You can explain, "You can see them better through the glass, and I will show them quickly." Show the value of the *first* view which you put into the 'scope this time so strongly and make it so interesting to him that he can not resist it, and say, "I am *sure* you will want this one, for it is one of the great favorites" (or some other words of praise), "and one of the very best in your collection." Get him to decide favorably on every view you can, and as you come to subjects which you know are the ones he most appreciates reserve them to the last, and bring them in finally, one after another, for he is *certain* to take *them*. As the result of this proceeding, he will have discarded but a *very* few, perhaps five or ten views from a collection of several dozen. Then pick up the discarded ones and say a kind word for them, and show him by calling attention to their particular merits why he ought not to leave *them* out. Explain to him that those few views take away a *great deal* of interest from his collection, and yet to take them will add but a *little* to his bill. Advise him to take them, and he usually will.

73. MAKING SECOND CALLS ON GOOD CUSTOMERS.—The more one buys the better he will be pleased and the easier it is to sell him more afterward. Many of our agents go a second time to their *very best customers* before leaving the town, carrying them a different line of subjects from those shown before, and usually such calls are attended with success. Those to whom you have made large sales are the ones most interested, and an investment of a few dollars to supplement their original purchase does not seem as much to them as it would to your smaller customers. To illustrate: One of our agents (a college student canvassing during the summer vacation in Massachusetts) sold 900 views to a lady of East Shelburne, Mass., by repeatedly calling with a new line of subjects. This same lady very soon afterward purchased \$20 worth more (120 views), and during 1897 and 1898 purchased \$100 worth (600 views) during 1899, \$51 worth, and will undoubtedly continue to add to her collection, which now amounts to \$321 worth.

Occasionally where you make but a *small* sale the customer is much interested and expresses a sincere regret that he (or she) can not buy more. After such a person has *paid* you for the purchase, you can take an order for "*views*" for a second delivery.

74. MAINTAIN YOUR REGULAR PRICES.—As soon as you commence to come down on your goods it simply lowers their value in the minds of your patrons. Still, sometimes it is advisable to hold out the following inducement to good buyers. Say to the conservative customer when he is making the selection, "You had better make out a six-dozen collection at least. Where we deliver six dozen or upward we make a rule to present one of our fine glasses with the lot." Of course he generally will declare at once something to the effect that he cannot possibly invest so heavily in pictures. Acknowledge to him that it may seem like a good deal to invest, but it is something he will never use up, and it will always

be a source of instruction and interest to his children or friends, as well as himself; that it is not simply for one person's pleasure, but for that of a great many. Then keep on showing him more views, and before he realizes it he will have out the six dozen or more. Impress upon him that he has *seventy-two pieces of fine photography, in life-size stereoscopic form*—the most valuable of all photographs. Show him *why* they are the most valuable of photographs, which you can do from a study of Dr. Hurlbut's Introduction. (We furnish a copy of the latter separate from the Holy Land book.)

If you make the above rule, or adopt the plan suggested in Section 94, give every one in the town the advantage of it, and be sure to make no reductions whatever on a less quantity. You will lose a hundred times more by making unsystematic deviations in prices than you can possibly gain by it, and your own self-respect as well as the confidence of your customers demands a strict adherence to one price.

75. KEEP A RECORD on your order-book. Put down the number of views delivered and the amount of money received at the end of each order when you check it off as delivered.

76. THE CABINET PLAN.—Our men who have adopted this method and have studied the business carefully are almost doubling their former profits. It frequently saves your time, always broadens your customer's ideas, and increases the size of your sales.

OUR LARGE CABINET consists of the finest 200 views which can be selected from our order sheet, and is sold principally to business men and people who are well-to-do, or who have ready money. To fit this set, we furnish the agent, as per price list, a beautiful quarter-sawed oak cabinet, piano finish, with nicked hinges and clasp, and silk plush lining. This case has four pockets, each having a capacity of fifty views, and a space between them for two stereoscopes. It is very attractive. The cabinet, with set of 200 views and two 'scopes complete, retails at \$35. We advise you to carry this set in addition to your regular stock when delivering. Show it first and make an effort to sell it to your business man or well-to-do customer. Its advantages are *apparent* and *easily shown*.

1. The cabinet will add a handsome piece of furniture to any drawing-room or library.

2. It keeps the views together and protects them from all dust and dirt.

3. The views are carefully selected by experts, and are the finest two hundred subjects in stereoscopic photography in the world. The collection embraces almost as great a variety in character as in subject—grand natural scenery, picturesque winter and summer landscapes, splendid interiors, views of historical interest, tropical scenery, characteristic scenes, hunting views, life groups, novelty views, allegorical views, ice views, etc., etc. It is a rare combination of beauty and interest.

Show your customer (through the stereoscope) one, two, or three dozen of the views contained in the cabinet, and then explain to him that

a great many of these sets are sold among the *best* people, that it is universally pronounced a delightful collection, that the cabinet is put in without charge, and that you thought *he* would greatly appreciate having it. If necessary, show him more than three dozen views, but avoid tiring him. *Expect him to take the set.* If he does not, you have still accomplished one purpose, which is to enlarge his ideas, and he will buy *twice* the amount from your general stock that he otherwise would. If you do not sell one set during an entire delivery, it will pay you to carry it. By *showing* this set, you make your talk for a large sale seem reasonable.

OUR SMALL CABINET comprises two stereoscopes and 100 views, *the very choicest of our collection*, selected and combined with charming effect. This set also has a smaller cabinet similar in style to that of the larger set. This cabinet complete retails at \$19.50. You can handle this in the same way as the larger set, but more promiscuously, for this one can be shown to advantage to *every* customer. We strongly advise our agents to carry one or the other of these sets when delivering. They can be wrapped in an oil-cloth cover and carried in a shawl-strap. They will be of *great advantage* to you in raising the small ideas of your customers, which is the principal object. (For details regarding Educational Library "sets" or "Tours" see Sections 89 and 90.) (**Also see Section 95 — "Patent Extension Cabinet."**)

77. UNRELIABLE ORDERS. — If your orders are properly taken, as per Sections 29 and 30, you will have few dead-beats. But you may find out while delivering that you have some of these on your order-book. Possibly five per cent. of your customers will have made up their minds not to take the goods. Some of them will think they can't afford it, others will give other reasons, and the real dead-beats will simply have concluded not to take the 'scope and views. All of this class have forgotten the beauty of the goods, and their interest has died out. You can deliver to a large percentage of these unreliaables. To do so you must *interest* them *again*. If possible, ignore any statement that they can not take the goods; open your valise and proceed to show and explain a *few* views, the same as when canvassing. Even if you are forced to answer the customer when he or she declares against receiving what has been ordered, simply say, "I want to show you a few special views," and proceed to *interest* the person. Explain the superiority of glass and views as given in the model canvass. It will take but a minute or two, and in four out of five of such cases you will make a sale. There are some people who have a feeling that there is a special code of morals to regulate their actions and contracts with an agent. When you have *created interest* anew, it is your business to reach the *spring* of your customer's *nobility*. With these two levers, you will soon bring him (or her) to honorable action. Say pleasantly, but with firmness, "You gave me the order for the 'scope, I sent for it, and have brought it around for you, and I am sure you mean to honor your order and take the glass. I made the order as small as I could just for the glass alone, but, of course, I thought you would want *some* of the

views, and I have brought an especially fine collection for you to choose from. You would like a few of the views with the glass, would you not?" At the same time keep right on showing the beautiful views to Mr. or Mrs. Unreliable, and induce him or her to take as many views as you can, the same as if no objections to receiving the goods had been made. Sometimes a little flattery as to the person's standing in the community or immediate neighborhood will work wonders. Each one must judge as to the best levers to use in such cases.

Occasionally one may really imagine you have not brought him exactly as good a glass as he ordered. Show him pleasantly that you *have*, and intend to hold him to his contract.

78. WHAT TO DEPEND ON.—One thing, and *only one*, that is, YOUR OWN EFFORTS. Personal effort, personal solicitation, personally *talking your views into people* will do the work. *Nothing else* will or can. *Always* remembering that these efforts on your part will be more *intelligently* directed in accordance with your definite knowledge and *realization* of the *usefulness* and *value* of *stereoscopic* photographs.

79. CLOSE UP YOUR BUSINESS AS YOU GO.—If a customer has not the money ready, try and get him to borrow it. If borrowing is not feasible, and you know his *credit* to be good, take his order for the amount on some business house, *impressing* upon the unprepared customer how seriously it will inconvenience you to call out there again. But call again you must if you can not get money and are afraid to take an order.

80. HAND-PAINTED AND FRENCH TRANSPARENCIES, if used in the *right* way when delivering, often bring in an *extra* dollar or more from your customer, which you could not get without them.

Do not mention them when delivering until you have sold every one of the *regular* views that you can, but *after* the customer has paid you, before closing your valise, say, "Oh! here are some extra choice, hand-painted photographs and French Transparencies that I have not shown you. I don't show them to every one because they cost more than some care to pay for views, but they are the finest and rarest things in the stereoscopic view line that have ever been made—the painted ones are skilled hand-work, and the transparencies are a choice imported series, very rare and novel." In the meantime commence showing them through the 'scope. Should your customer talk of *exchanging* for the hand-painted and transparencies, simply tell him you have made the prices very low, expecting that these will be *additional* to those he has already paid for, and so can not afford to exchange. Retail both painted and French transparencies at 25 cents each. We consider the hand-painted views more practical for after sales than the French Transparencies, but furnish a fine collection of both assorted. During the past year some of the most successful men have discontinued handling the Transparencies.

81. COPIED VIEWS.—These are the views which we furnish to agents at three cents each. NEVER carry a *copied view* in your sample out-

fit when canvassing. The object in having a few of these (two or three dozen) in your delivery case is not to sell them, but to meet low prices which are sometimes quoted you by your customers. Occasionally you will hear a customer say, "I can buy views at Mr. ——'s bookstore for *ten cents each*," and sometimes the price will be *five cents each*. In either case you can say, "I have that kind of views and sell them at a less price than that, but *you* don't want such views. They are *copies*. We carry *them* only for a *cheap* class of trade," etc. By lowering your customer's estimation of these views you rarely have to even show them. People want the *best*, except in rare cases. When the customer *insists* on seeing the copied views, pick out one or two of them and compare them through the glass with one of the *fine originals*, and discourage the customer from looking further at the cheap views, bringing his attention again to the originals to select from. If you show and try to sell the *inferior* views, your customer is almost sure to lose all interest in a short time, and either buy very little, or "back out" entirely on the order. On the other hand, if you keep your customers looking at the *original* views, you are showing them something *fine*, which keeps them enthused and *increases* their interest, and you can tempt them to invest much more than they had intended, because they see so many nice views which they feel they *must* have. This is the only profitable way to handle copied views. Some of our best agents contend that it does not pay to bother with them, and consequently never carry them, but rely on *explaining* the difference in quality to any one who makes the objection referred to.

The copied views are not the same subjects as our originals. *We neither catalogue them nor fill orders for specified subjects*, but aim to send a good variety when they are ordered. When a canvasser orders more than a few dozen *copies* we know that he is working in the wrong way, and that he has *paid no attention* to our instructions.

82. RETURNING GOODS.—We are frequently asked by new agents whether or not we will take back surplus goods which may be left on their hands and refund either the money or new fresh stock instead. We make a positive rule not to do this, and agents can not afford to deal with any house in any line which allows the privilege of returning second-hand goods. A rule with us to take back goods would be an *imposition on our agents*. Take your own case, for example. You would not want us to ship you second-hand views—those returned by another person. You are *paying for fresh factory stock*, and that is what we send you. Surplus views which may have been handled through one or more deliveries are more or less grip-worn, not noticeably so to your customers, yet to the eye of an agent who is constantly receiving new goods they would be detected and would reflect on us. Thus the rule, which we abide by *strictly*, is for the benefit of both you and ourselves. We have hundreds of agents permanently and constantly engaged in the business who would protest against any different rule than the one adopted. However, it is our desire to *correct any mistakes* we may make in filling your orders. When any

views not ordered are sent you return them *at once*, and we will gladly exchange them for the subjects ordered, or for any others.

83. CLOSING OUT STOCK.—For the benefit of college men engaged with us during vacation, who find it advisable to convert the goods they have left over *immediately* into money, we explain the simplest and most profitable way. During the summer you have become thoroughly familiar with your views, and know in what proportion each subject sells, or very nearly so. Keep your stock *full* and *well-proportioned* right up to the end of the last delivery. You want a good variety for the last customer on your list. Use especial care in ordering for this final delivery, and if you find yourself running out of some subjects make a special order for them without delay. We will fill your orders promptly and exactly. In this way your stock of views will run down in number but not in variety, for you will not have a lot of duplicates of any subjects. After delivering to your last customer, repeat your calls to a few of your *best* patrons, explain to them that you are closing up your business to return to college, that on account of this you can give them the benefit of a reduced rate (25 per cent. off) on your remaining views. You will thus sell the entire lot by making a few calls, at the same time make a profit yourself, favor your patrons, and not in the least injure us by the reduction. People will understand and appreciate the discount. *Never* under any circumstances allow a discount excepting as noted above. (See Sections 74 and 94.) If we find that any agent is selling at less than regular prices, except as advised in this MANUAL, *we will cut off his supply*. It is *better* to carry your remaining stock over and use it with your first delivery the succeeding vacation. Our best men do this. It will be as good as gold then. Having carried a fine collection for your last customers you will have sold enough *additional* views to pay for the goods carried over, therefore your stock on hand has really cost you *nothing*. Some students put in their spare time profitably during the college term and the short vacations.

84. YOUR CORRESPONDENCE.—We want you to write to us frequently, reporting your work. If any difficulty confronts you *which is not dealt with in this MANUAL*, seek our advice. Let your letters be concise and to the point. Remember that we receive a very large mail every day, and must give each letter careful attention.

85. OUR AGENTS.—We have a multitude of agents scattered over very nearly the entire civilized world, who are succeeding in this work, and who have adopted it as their permanent business, because it pays them better than anything else. WHAT OTHERS ARE DOING YOU CAN DO!

86. OUR STEREOSCOPIC PHOTOGRAPHERS.—We have a corps of the best stereoscopic photographers constantly making new and valuable stereograph negatives in all parts of the world. Among these travelers for original negatives, we are proud to call attention to J. F. Jarvis, formerly photographer to the U. S. Government, whose reputation

is world-wide. Many of his stereographs possess the most remarkable detail of any stereoscopic photographs in the world.

H. A. Strohmeyer is another of our operators to whom we can direct attention with pride. His tireless energy and ability has won for him a reputation second to none, in many lines of stereoscopic photography. We sent Mr. Strohmeyer around the world in 1896. To Mr. Strohmeyer also belongs the distinction of first stereographing President McKinley in the White House. The President has been so well pleased with our work that Mr. Strohmeyer has been an invited guest on numerous Presidential trips, and the only photographer on the train.

Also, both Mr. B. Underwood and Mr. E. Underwood of our firm, are skilled stereoscopic photographers. It is due to their extensive experience in handling these goods, and their extraordinary ability as operators, that we have been able to produce some of our most remarkable stereographs in our educational sets on Palestine, Egypt, Greece, Italy, Austria, Russia, etc. Mr. B. Underwood personally went to the front as our war stereograph operator during the Graeco-Turkish War.

We also have six other skilled stereoscopic photographers in the field as this book goes to press. One of these is *at the front* with Lord Roberts' Army at Bloemfontein, South Africa. Another has been for a year past with our Army in the Philippines, and has on various occasions stereographed our soldiers in actual battle. During recent years, our war stereograph operators have been obliged to undergo the same dangers and hardships of an energetic newspaper war correspondent.

We also wish to call special attention to the late George Barker, of Niagara Falls, whose life-work in stereoscopic negatives we purchased and added to our already unparalleled series. Mr. Barker was an artist of high degree, naturally a genius, and bore away eleven national and international first prize medals from great competitive exhibitions, including the highest award at the Paris Exposition of 1889. He was afterward retired as a competitor with the grand prize of the Photographers' Association of America, a magnificent diamond badge, the only one that has ever been awarded by the Association. We mention these facts to emphasize the superior talent of our artists, and that you may be able, in presenting the artistic merit of your views, to speak with certain knowledge of the men who produce them.

87. THE SUPPLY HOUSES.—Our principal supply depots in America are situated in New York city, Ottawa, Kansas, and Toronto, Canada. The principal agency abroad (Underwood & Underwood, London) is equipped in the same large way as our American houses. At each of these places there is an office and supply department with a large stock of goods. At New York we have access to every express and freight company of the United States (facilities offered by no other city) and direct transportation lines to all other countries. From New York we supply all agents east of the Mississippi River in the United

States, also South America, Mexico, Central America, and the West Indies. London also has excellent shipping facilities, and from there our goods are sent into all parts of Europe, portions of Asia and Africa, and Australia. From Toronto, which is centrally located, our goods are distributed to our canvassers throughout the Dominion of Canada. From Ottawa, Kansas, we care for all the agents engaged west of the Mississippi River in the United States.

For the convenience of our agents canvassing in countries where there are no Main Offices and supply depot, we have established numerous BRANCH AGENCIES, which are similar supply houses, though smaller. They are controlled by us, but operated under the name of the manager at each place; and while we are not responsible for their transactions, it is our duty and policy to contract with and place in such positions only reliable and competent men. Thus, any agent wishing to work in remote countries can be assigned territory and promptly supplied with our 'scopes and views, with the full benefit of our system, from the Branch Agency nearest him. THE VIEWS ARE TITLED IN ENGLISH, FRENCH, GERMAN, SPANISH, SWEDISH, AND RUSSIAN.

88. YOUR DEALINGS WITH THE FIRM.—*Mutual confidence and good will* are the basis of all satisfactory relations in business. Let your dealings with the firm be such as to promote these feelings. Never lose sight of the fact that your interest and ours are identical. Consult us freely. Give us credit for *good faith* in what we say and do. If you *can not* do this, take our advice and quit the business. If somebody tells you that somebody else is being favored to your disadvantage, go *direct* to us for the facts. You may rely on candor and fair dealings, the same as we expect from you. If you know any *good agents* elsewhere, send on their names and addresses. We always appreciate attentions of this kind, and make it a point to reciprocate them.

Remember to begin heartily in earnest and *do your best*. If the results are less than you expected, persevere! You will do better by and by. Under any and all circumstances DO YOUR BEST.

UNDERWOOD & UNDERWOOD.

Supplement to Manual of Instruction.

(SECTIONS 89 to 95, INCLUSIVE.)

89. OUR EDUCATIONAL STEREOSCOPIC LIBRARY "SETS" OR "TOURS."—About five years ago we conceived the idea of arranging stereographs into "sets or "tours," on *each country* separately, connecting the stereographed places in the same order one would visit them if actually traveling. *This is a work that had never been attempted before.* Such "tours" were predicted by Dr. Oliver Wendell Holmes, but it remained for Underwood & Underwood to carry out the idea. Stereoscopic photographs arranged systematically on *each country* are unquestionably the most valuable to the purchaser. On a separate sheet we publish a list of these special sets, and more are in preparation. Our men who have been handling these sets in this form have been able to build up, by this means, the largest sales of stereoscopic photographs to individual customers that have ever been sold.

Our agents who use the old style box form of cabinet (see Sec. 76) often place these sets on each country in those cabinets, instead of miscellaneous variety. Of course the new Underwood patent cabinet (see Sec. 95) is much better for this purpose, as it can be extended to hold from 200 to 2,000, or more, stereographs, and there is a drawer for each country, with a label-holder, containing the name of the country on the front of the drawer. This enables the customer to keep his stereographs arranged systematically.

We advise agents who carry the cabinets to also keep with their surplus stock most all of the important Educational Library Sets. Always endeavor to sell your *cabinet* containing the sets on each country, first; but if you find, after making the *strongest argument* possible, that your customer cannot take it, try and sell him one or more of the sets, as explained below. Agents who do not carry cabinets should then *at least* carry three or more of these sets on different countries, handling them as we advise in the following paragraphs:

The "**Traveling in the Holy Land**" Tour consists of 100 original stereoscopic photographs, case, and a descriptive book of about 200 pages, by Jesse L. Hurlbut, D.D. Seven maps, specially devised for the purpose of locating the stereographs, are given in connection with this book. This map system has been patented, and its new features will be found to be of great advantage. In the book Dr. Hurlbut acts as

a personal guide. Following out this charming and yet practical plan, he assumes in the case of each stereograph that he is standing with his fellow travelers in the presence of the actual scene. This enables him to call attention to the points of interest in these famous places, and to call up their historical associations in a remarkably fresh and vivid way.

The Egyptian Series, put up in a beautiful case, and accompanied by the little descriptive book entitled "*Egypt and its Wonders*," combines the picturesque and characteristic features with the historical in such a manner as to create a practical and interesting method of studying that wonderful country. One hundred splendid original stereoscopic photographs comprise this complete set.

Sets on most all other important countries can be furnished, including Italy, Switzerland, Russia, Austria, Greece, Scandinavia, Japan, England, Cuba, Porto Rico, Philippines, South Africa, etc.

The "Trip Around the World" Set consists of 72 of the most famous and characteristic scenes one would be likely to visit on such an extended tour, and is put up in a neat case, which also contains a novel little pamphlet, giving in brief an accurate and instructive description of each subject shown. These sets have already proved fast sellers in the United States, as well as in Europe and other foreign fields, and they can be sold to all classes of people—farmers, merchants, professional men, and teachers.

"Love, Courtship and Marriage," or, as the London House titles it, **"Is Marriage a Failure?"** as illustrated by our little comic set of 18 inimitable views, is enjoyed heartily by the general public, and may be relied upon to sell whenever it is shown. Properly, it should be held back until a larger set is sold, when it often comes in as an after sale to supply the want of humor in an educational series. Thus handled, it brings many extra dollars to the agent. This little domestic comedy will also succeed when all other sets fail to sell.

How to Sell the Sets.—Many people will be interested in Egypt, more, however, in Palestine, and perhaps even a greater number in the "Trip Around the World," or a set illustrating some country in Europe, etc. The agent must be on the alert and adapt himself to the taste of each individual customer. The method to be used in introducing these sets, after you have secured your customer's order for a "'scope" or for "views," as per Section 29, will vary according to the particular set you are referring to, but the following canvass to be used when handling the "Trip Around the World" set will illustrate the points to be covered when calling attention to any of the other sets.

After you have canvassed your customer and have obtained an order, say, "Now, Mr. Blank, when I deliver a great many customers decide to take our 'Trip Around the World.' This trip contains 72 beautiful views, put up in a neat case, with this descriptive book, and consists of a few of the most interesting and instructive scenes from each one of the countries

you would be most likely to visit if making such a tour. Historic spots, home and life scenes, that show the character and peculiarities of the people in these foreign lands, are clearly depicted. With our 'Trip' you your wife, children, and friends can make this great journey right by your own fireside, and obtain truer ideas of the famous scenes and the life and customs of the people in these distant countries than you could obtain in any other way. It is a real benefit in any home. The 'Trip' affords very impressive kindergarten instruction to your children of places they will constantly be studying and reading about. For instance, take one of the first views as we start on our journey." Here take out the "Trip" book, which you should always carry with you, and point to the Brooklyn Bridge. Read the description, and then say, "When your child looks at it, that great bridge, appearing so real before him, will arouse his *immediate* interest. You tell him that this is the largest suspension bridge in the world, built so high that the largest ships with the tallest masts pass under it as they go out to all parts of the world; that the bridge connects the two largest boroughs of New York City,—Manhattan (formerly New York City), and Brooklyn; that New York is the second city of the world, covers an area of more than 350 square miles, and has more than 3,000,000 population; while the cities immediately adjoining have another million population. In five minutes that boy will have learned more about the surroundings of that wonderful bridge than he would probably have learned in years, and it will be impressed upon his memory as no description in any book could possibly do it. The apparent reality before him has caught his attention and stamped the impression forever on his memory, and the beauty of it is that the impression is a true one. We are placing these 'Trips' and other instructive views in almost every school in Germany. The teachers find that instruction can be given in a quicker and surer way, and with less effort both on their part and the scholars' by means of these object lessons."

After using a part or all of the above argument, as may seem advisable, changing the wording to suit the particular set you are urging upon your customer, continue: "Now, Mr. Blank, hadn't I better bring around one of these sets when I deliver and let you look at it?" By this time he will be really curious to look through the set himself, and will usually say something like this: "Well, you can bring it around and I will look at it, but I will not promise to take it at all." Answer at once: "All right, I *will* bring it around for you to look at, and if you see that it is so interesting and will be so useful in your home that you cannot *afford* to miss getting it, I believe you will take it." Then bid him a pleasant good-day.

90. HOW TO DELIVER SETS.—When delivering, show up the set the first thing you do, making the journey as interesting as you possibly can *in a quick way*. Tell your customer that this is the most generally interesting series he can obtain, and is what he needs and should have. Do your best to sell it to him, presenting the same arguments that you used to

interest him in it when you were around the first time. You can explain briefly why the set is of great value, and why he should have it in his home or library:—1st. It is systematically arranged for the study of a specific subject (the country or countries which it illustrates). 2d. It combines the characteristic features with the historical subjects in a charming and effective manner. 3d. It is equivalent to travel, because the scenes are original photographs of the finest quality. 4th. The effect through the stereoscope is *reality* itself, the objects being *felt*, not as in a picture, but as in *fact* and *substance*, with the same true impressions which travel gives. 5th. It has the advantage over travel of perpetuity, and can be reviewed and referred to at will. 6th. The expense is comparatively nothing, while the cost of one tour would be hundreds of dollars. 7th. By this object-lesson method, deeper and more correct and more lasting impressions are given than are obtained by reading or from any other source. 8th. The book of running descriptions adds much to the interest, and is in itself a primary treatise which can hardly fail to be appreciated by either the beginner or advanced student.

Make use of the fine letters of indorsement we have received from so many eminent educators all over the country, copies of which you should always carry with you. Read one or two of the letters to your customer, calling attention to the most prominent *names* on the list, and if any of those who have given us letters of indorsement live in the locality in which you are working, make special mention of their names. You should thoroughly familiarize yourself with the names of these indorsers, and especially with what they say, so as to lose as little time as possible when showing their letters to your customer.

Bring up, in addition to such general arguments as above, any and all reasons that you can think of that specially apply to the set and the circumstances surrounding your customer, and you will be surprised to find how quickly he will show that he wants the set with the descriptive book, and very often he will decide to have it, too, when the same man would not have taken half the number of views if he had been compelled to select them from your regular assorted stock. If he hesitates, ask him to select another view farther on in the set. Read him the description of the selected view from the book which accompanies the set. Say, in a word, that even more interest attaches to each view when taken in connection with the descriptions before and after. Then have him draw out another view, and while he is looking at this one through the 'scope, read its description. Then draw a view yourself—one that you feel sure will clinch the sale when you have read the description. In short, "*create a desire*" and make him *feel* that he *needs* the set. But when, though the man is thoroughly interested, he says at last, decidedly, "I can't take it, it's too much for me right now, although it's just what I would like," or words to that effect, say: "Well, Mr. Blank, I am really sorry that you have come to this con-

clusion, as I feel that it would be of use in your home; but I will tell you what I will do; I will select from my general stock just one-half the number, the most interesting scenes that are in this set, which will make you really a very choice little collection of views, full of interest, and they will do very nicely." Proceed to do this as quickly as possible, all the time talking pleasantly about the merit of the views. Usually he will take the fifty or thirty-six, as the case may be, and consider in doing so that he has been quite conservative and economical, and will feel that he has not been influenced to take the full set. But after you have *received* the money for the *partial* set, then try to take his order for the remainder of the set, to be delivered a few days later. If you fail in this, leave him your address and ask him to drop you a postal card within a certain time (before you leave that vicinity) if he decides to have the complete series. The little descriptive book will tend to bring him to a favorable decision, for his *partial* series will but half illustrate the sights and incidents related in the book.

Do not be satisfied with selling him only one set. A number of the different sets *can* very often be sold to one customer.

After you are all through with the instructive sets, say: "And now you will want some comic and children's scenes. Every one likes to have some for a variety. They give *life* to the collection." He will often answer, "Why, I did want some of those, but had forgotten about them, and I have already overstepped myself, and purchased more than I should have done." You say, "Well, you will want a dozen or so of these, anyway," and commence showing him the comics, introducing at this point the "Love, Courtship and Marriage" set, or some of those that especially pleased him when you took his order. Often you will sell one, two, or more dozen of these comics, for by this time his ideas of purchasing are much larger than they were when you commenced the sale.

In following the above instructions you still have all the advantage of taking a small order for a 90-cent 'scope, or for "views" only, as the case may be, for you must *never* mention the cabinet or smaller sets until the order is obtained in the regular way as per Section 29.

When you deliver, avoid tiring your customer by showing him too many views in any set, and if you see that there is no chance to sell one, **open up your valise and proceed to deliver in the usual manner.** (See Sections 66 to 75.) You have gained your point, as you have enlarged your customer's ideas as to the number he should purchase, which means that, instead of selling \$3 or \$4 worth, in many instances you are quite likely to sell \$6 or \$8 worth, and so are paid for showing the cabinet or other sets to your customer.

Advantages.—This "set" plan has many remarkable advantages. While it makes the canvass a little slower by calling attention to the "sets" *after the order is secured* it gives the business a higher tone by introducing it as a factor in *education*. It increases the importance of the goods. It raises the ideas of your customers, so that those who do not purchase a

set will buy far more than they would otherwise have done had it not been urged upon them.

Again, by this plan, a customer is often persuaded to go beyond his supposed limit in the purchase of one or more sets, and then can be induced to add one, two, or more dozen of comic and children's views, because it was often this class of subjects that attracted him most and which really caused him at first to give an order, but by devoting all your talk to the sets he becomes so *interested* in the instructive series that he forgets the amusing ones until he is reminded of them after the set sale has been made.

We have great hopes of our sets. We believe they will double the *average* amount of each of your sales, while at the same time they will *make* the work broader and even more interesting and instructive to the agent himself, as well as to his customers. In order to place these sets upon the highest plane of artistic excellence and educational merit, we have gone to the *great expense* of having our *best* operators travel the world over with the *best cameras*, in order to procure the *best* views obtainable for this purpose, and we feel that the success already attained by many of our agents in disposing of these sets fully warrants this expenditure.

91. OUR NEW STEREOSCOPE.—It is the Oliver Wendell Holmes 'scope referred to in section 18, with the latest improvements. This new stereoscope is considered by experts to be the greatest advance made in stereoscopes for many years. You should point out its special features, and very often you will be able to place one where they already have an old style stereoscope.

92. HOW TO WORK COUNTRY TERRITORY.—The increased attention paid to this class of territory and the excellent results obtained therein make some special suggestions necessary. One of our agents who has had wonderful success in working country territory has given us the following valuable points from his own experience:

In the country you should accommodate yourself to the people as much as possible. Be one of them. Be sociable and pleasant. Take an interest in the life about you. You will probably learn many things.

You will generally find it best, in country work, to canvass whichever one of the family you come to first. If the man of the place is working near the road, canvass him. If the house is handiest, go there; find the lady of the house and get an order, if possible. If she will not give an order unless her husband is willing, why, go and see him if he is a mile away. You might better spend an hour in doing so than to take a conditional order. If the wife doesn't want anything to do with the views, or agents in general, then be sure to see the husband. You stand a good chance of getting an order. People marry opposites. Before you leave the house, however, show the views to anybody else about the place. You will often find the employees on a farm or country place able to buy. Several orders have frequently been taken on one farm.

If there is a house off from the road—back in the field—go there, by all means. Don't go around on the main roads and neglect less traveled crossroads. The latter are likely to prove your best territory. All agents travel the main roads, and there, as often as anywhere, you will find the renters.

Again, don't engage board in town, or at any one place when working in the country. (See Section 12.) You will lose valuable time, energy, and patience in traveling back and forth. With a little inquiry you can find good accommodations almost anywhere. If you are afraid to take your chances, make inquiries in the afternoon as to the desirable places ahead, and secure the privilege of coming back if such places are not found satisfactory.

Many agents claim that in this way their board not only costs them nothing, but that they sell more goods by living among the people. By stopping with a prospective customer for dinner, and then because of the entertainment bringing the price of the 'scope down to 65 cents, many an agent has secured an order that he could not have secured otherwise. This makes quite a difference in the price of the 'scope to the customer, but the agent still gets 20 cents from his bargain; and then he is almost sure to sell some views. Besides, this order is likely to be the means of securing another, or several other orders.

We have heard of an agent who found it so profitable to dine under these circumstances that he rarely stopped with one dinner a day. Of course, an agent's expenses could not be turned to such advantage if working with an article that sells for a uniform price of several dollars.

It is almost necessary to use a horse and wagon when delivering in the country. Otherwise you must carry a small selection, or waste valuable time in running back and forth or valuable strength in carrying a heavy load. It is better, in every respect, that you have a horse. This does not necessitate much expense. While canvassing, keep on the lookout for a farmer who has a horse and wagon that he does not use all the time. See this farmer and try your best to make him want your views. If you get an order, then speak about the horse. If you don't get the order, speak about the horse, just the same. You will be sure to find some one who will inconvenience himself considerably to get a fine selection of views without paying money for them. Tell him plainly what you want the horse for; that your load will be light; that you will do but little driving, comparatively, and that you will take such care of the horse as he may direct. Tell him plainly the reason why you do not go to a livery stable; that is, that you are trying to cut expenses. You are looking for a man who has a horse and wagon that he does not use all the time, and who at the same time wants views. Point out that it will be of mutual advantage to both. Make the best bargain you can. In most cases you ought to get a horse and wagon for a dollar a day *in views*, sometimes for less. If you give \$1.50 per day in views, you will still have a cheap horse.

LARGER OUTFITS.—Many agents find that it pays them to carry at least four dozen original retouched views and four hand-painted views, instead of three dozen original retouched views for an outfit. The outfit is intended to give people an idea not only of the quality of our views, but also some idea of the vast variety of subjects. For the latter purpose, of course, four dozen are inadequate, as any one knows who is acquainted with our selection; but still they do it more effectively than three dozen. Often a person is led to give an order because of one particular view. Within narrow limits, the more you carry the greater chance you have of getting any person's order. You can then vary more to suit different people, bearing on the views most interesting to each one. To be sure, most of your orders will be secured by showing only one and one-half or two dozen views, perhaps, but you can't afford to miss any orders.

In the country, too, work is less urgent, and people are likely to take longer to decide. They are apt to do more calculating and are more open to persuasion. For such persons an extra dozen of fine views to show at the right moment will be more effective than talk. Meet all objections logically, and still you will have to fall back on the views to get an order. It is necessary to do considerable talking, *but people get enthusiastic while looking at the views.* Often you will have to show your whole outfit, a dozen or so at a time, and then go back and show the best again, to get an order from a person who will be one of your best customers when you deliver.

93. HAND-PAINTED VIEWS IN OUTFIT.—Many of our most successful canvassers do not use hand-painted views in their sample outfits, but handle them in accordance with our advice in Section 80. But some others, who are very successful, make constant use of the painted views when canvassing. They insist that by means of them they can get orders more quickly, and from more people. They try to show the views in such an order that each succeeding view shall be more interesting and striking, and for this purpose the painted views make the most effective climax. The principle underlying this idea is entirely sensible. One of the fundamental reasons why agents succeed so remarkably with stereoscopic views is, that people can be made to appreciate views very quickly. It does not require a half hour of valuable time to give your prospective customer so much of an idea of the views as will make him feel justified in giving an order. Still, it is often impossible with a small outfit, and in a few minutes, to make people fully appreciate stereoscopic views, or to make them duly enthusiastic in regard to them. Therefore the method of using an outfit that will give people the most enthusiastic appreciation of stereoscopic views should be constantly sought after. Undoubtedly, the skillful showing of the outfit with regard to a climactic effect produces the best results. For agents who wish to follow out the above suggestions, four to six hand-painted views in the sample outfit are all that are necessary.

94. PLAN FOR RAISING THE AMOUNT OF SMALL ORDERS.—

Many of our agents in *country and village territory* have secured excellent results by means of the following plan, which is a *definite, absolutely unvarying system* of "giving in" views. For those who buy less than one and one-half dozen of the original retouched views, no change whatever is made from the regular listed prices.

But you give in:

With 1½ doz. original views (with or without 'scope), one original view..

With 2 dozen original views (with or without 'scope), 25 cents' worth—generally one hand-painted view.

With 3 dozen original views (with or without 'scope), 50 cents' worth.

With 4 dozen original views (with or without 'scope), 75 cents' worth, and so on, which, as you see, makes every dozen after the first practically 25 cents cheaper. In selling sets (See Sections 89 and 90) you give in the case and the descriptive book. People who buy larger orders will not be influenced so much by such a system. This is pre-eminently a plan for raising almost every small order a little at least.

For the benefit of those who admire the hand-painted views, especially, you will do well to change the plan as follows:

Allow them 16 original views and two hand-painted views for \$3.00; 21 original views and three hand-paints for \$4.00; 30 original views and six hand-paints for \$6.00, and so on. Or, combine the two. The amount given is the same in both cases--16 2-3 cents' worth with 1½ dozen original views; 25 cents' worth with two dozen, and 50 cents' worth with three dozen, etc.

You must notice that this is a system of "giving in," and *not* "throwing off"—and that, too, for your own interest. When you "give in" 50 cents' worth with a three-dozen sale, you are only giving 25 cents out of your own pocket; but if you should "throw off" 50 cents instead, the whole sum comes (stays) out of your pocket. The object, you see, is to increase the amount of your sale, and throwing in 50 cents' worth will be as effective for this purpose as throwing off the same amount. Indeed, it has the very important advantage of enabling you to stick to your listed prices, thus avoiding the unfavorable impression that always comes to your goods when you fall below listed prices; at the same time the amount "given in" seems more like a present from the agent himself, as it is. **You must not throw off.**

You will soon find that this plan tends to increase your orders in two ways. Some people, as all view agents know, lay out far more views than they had expected to buy. When they are told the price of the selection they have made, many are surprised, and say that they must "cut them down," but if at this point you can say that with those views they get so many for nothing, given in—perhaps their choice of your hand-painted views—many will be prevented from cutting down their selection at all, and nearly every one will cut less than otherwise. You can at once call

their attention from the increased cost to the advantage in buying more than they expected.

On the other hand, some people will pick out cautiously, and to those you hold out at once, as a stimulant, the fine views "given in" with a certain number of views more than they are expecting to take. Thus you can get a person who was intending to take only a dozen to take 18, and one who has only 18 picked out, up to 24 or 36. You are thus continually pulling some orders up and keeping others from tumbling down. Of course it is assumed that you will try to sell each person as large an order as he can possibly take. The "Tour of the Holy Land," or some one or more of the sets, should be brought to the attention of all, if for no other reason than to raise their ideas of an order. Still, in the country, the majority of your orders will range somewhere around \$3.00. Hence you see the importance of trying to increase each order somewhat. One dollar on each order counts up rapidly. To this end, try to gauge your customer. Use judgment, and while you do not make a persistent effort to sell him more than he will buy, nevertheless put your mark above what he thinks of buying, and raise him. A fine large selection, well shown, is of fundamental importance in selling large orders. Next probably comes the use of the "Trip" and "sets" in raising the ideas of the customer. There are many arguments given in the regular instruction book for use here, but this plan adds another argument that can be used on nearly every customer. It is especially effective since you can show a man that it is to his financial interest to take more than he expected. He gets some views for nothing—gets them cheaper. He will want more later, anyway, but he had better get all now than to wait and pay the full price.

Another most important reason for adopting such a plan is to secure to the agent, personally, the good-will of his customer. It is very important that you have this good-will. By means of it you will increase your sales. Consequently you will point out to each customer that the firm makes no reduction, no matter how many he takes; that it all comes out of your pocket. Nevertheless, you think it is no more than fair to act thus liberally with those who patronize you liberally. Make much of this; emphasize this as far as you can without giving offense.

Such a plan is probably of most service in the country and small towns. The people there generally get some reduction at the stores when they buy anything in quantity. So nearly every day some will insist, while others will suggest, that if they buy quite a number of views they ought to get them at some reduction. The idea of many as to "quite a number" is very low. You must do your best to raise this, both by referring to the "Trip" and "sets," after taking their order, and by bringing these "sets" to their attention when you come to deliver. Remember that people have not heretofore appreciated stereoscopic views fully. Thousands have now come to think of them as they do of their libraries. But people generally are only beginning to see their value in giving the best idea

of a place, or of the most interesting and most amusing scenes in life, next to seeing the places or the scenes themselves. So try to raise their ideas. Many will buy only a small order, however, yet if you can give them something like a reduction you are likely to increase the number of views they will take. But whether your accession to your customers' wishes is a help or a hindrance to your business depends entirely upon the way you make it.

But remember, you must stick to the above schedule under all circumstances, and give everybody the benefit of it, whether they ask for a reduction or not. Generally those who do not ask for a reduction will appreciate it all the more when it is made gratuitously. At any rate, it will influence them to buy more views, and that is, as we have said, the sole object in view. Give to all alike, even to the matter of a few cents. This is of the utmost importance. If you make any deviation you can rest assured that you will be found out. "Murder will out," and so will cutting prices, and, depend upon it, this will hurt your business.

Remember, also, that in the country and small towns, whether your orders average \$2.50 or \$3.50 will depend very often on the attitude of the community toward yourself. Nothing will affect this feeling to your detriment quicker than the suspicion that you are not dealing with all alike; that is, that you are not straightforward. Besides, it demoralizes and weakens the agent personally if he allows himself to vary in the least. He should covenant with himself at the start to do the same by everyone, at whatever seeming cost, for it will be a gain in the end. Then when some person demands that you sell at a certain rate, your unhesitating and honest declarations will convince him that you are not a Cheap John salesman, and almost invariably he will come to your price and with greater respect for you and your goods. Ask such a person with *warmth* whether he does not himself think that it would be dishonorable for you to give him views cheaper than anybody else, whether he would not be angry, and rightfully so, if he should learn that you had given some one else even 5 cents' worth more than you had given him.

If you can talk thus with the earnestness and straightforwardness that would come from an absolutely clear record, you will seldom fail in convincing any person of your honesty, besides gaining his respect. But if you allow yourself to vary prices, your declarations to the contrary will lack just the power they need, and in most cases will fail of their object. Besides, there is no occasion for any further deviation in prices. It would be utter foolishness. You are making for everybody who patronizes you a very liberal inducement already.

After finally stating where necessary, that no other deviation from the price can be made, you are at once to turn the person's attention to the liberality of what you are doing. By this means, as we have pointed out before, you are to secure the good-will of your customer.

95. THE NEW UNDERWOOD EXTENSION STEREOGRAPH CABINET (Patented).—The first special cases for holding sets of

stereoscopic photographs and stereoscopes were made about 10 years ago. These were wooden cases, covered with plush. Then, about five years ago, without changing the form, we made up the same cabinet in oak. These were made up as described in the first part of Section 76, in quartered oak, simple box form, with hinge cover, but have never been entirely satisfactory to us. However, they are still in demand, to a very limited extent, and we shall continue to furnish them when wanted.

Recognizing the need of a decided improvement in this line, we studied the subject and experimented for more than a year, and finally invented and patented the new "Underwood Extension Stereograph Cabinet," which has certainly filled a long-felt want. This cabinet is so arranged that any number of "extensions" can be placed on top of one another, and so make one complete cabinet. "It is always complete, yet never finished," and is to hold from 200 stereographs to 2,000 stereographs, or more. It is certainly a great improvement for the business, and is far the best system ever devised for the home, school or public library. These oak cabinets are particularly important also because they emphasize in a practical way a fact that needs the strongest emphasis, that is, the *permanent value* and *systematic arrangement* of good original stereoscopic photographs. In the past stereographs have been put out in no durable form, like a book without a cover, and as they are delicate in their nature, they have been easily injured or soiled. As a result people have come to think of them as something to be bought for the time being only, something having neither enduring form nor value. But a properly made stereograph if decently cared for is as lasting as a well bound book, and thousands of stereographs of places and scenes are as permanently useful. Views of Palestine as it is to-day will be more important twenty years from now and ever thereafter than views taken at that time. This is true of thousands of historic places and scenes. In the light of these facts these new extension oak cabinets become much more important to people than we can realize.

Remember, nothing man has made can reproduce places and people like our true original stereoscopic photographs. With your head in the stereoscope, everything appears as though you were on the spot. To your eyes, these are life-size representations, accurate to the smallest details. Men who present them as they may be presented must succeed.

Address the office nearest you,

UNDERWOOD & UNDERWOOD.

Fifth Ave. and Nineteenth St.,
New York.
114 West Second Street,
Ottawa, Kansas.

26 Red Lion Square,
London, England.
60 Adelaide Street, East,
Toronto, Canada.

be prepared to succeed.

UNDERWOOD.

26 Red Lion Square,
London, England.
60 Adelaide Street, East,
Toronto, Canada.